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TRAVELS

THROUGH

GERMANY, BOHEMIA, HUNGARY, SWITZERLAND, ITALY, and LORRAIN.

Giving a TRUE and JUST

DESCRIPTION

OF THE

8478 4a

PRESENT STATE of thoſe COUNTRIES;

THEIR

NATURAL, LITERARY, and POLITICAL HISTORY; MANNERS, LAWS, COMMERCE, MANUFACTURES, PAINTING, SCULPTURE, ARCHITECTURE, COINS, ANTIQUITIES, CURIOSITIES of ART and NATURE, &c.

With COPPER-PLATES, engraved from Drawings taken on the Spot.

By JOHN GEORGE KEYSLER,

Fellow of the ROYAL SOCIETY in LONDON.

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TRAVELS

THROUGH

GERMANY, ITALY, SWITZERLAND, &c.

LETTER LVI.

Journey from ROME to NAPLES.

SIR,

THE gates of Rome are never ſhut, ſo that at any hour by day or night a traveller may go out or come into the city without any difficulty. In travelling from Rome to Naples it is very inconvenient to go with the Vetturini; for though the road they take lies over Monte Caſſino, and conſequently gives one an opportunity of ſeeing the celebrated Benedictine monaſtery on that hill; yet it is attended with the mortification of being five days on the road, and paying the Vetturini an extraordinary price for their loſs of time. The abbey of Monte Caſſino ſtands on a high mountain, the aſcent to which is near two German miles. The fathers are very courteous and hoſpitable; the proſpect from this abbey is charming, the library well kept, and the revenues very conſiderable: but what gains it an uncommon

Abbey on Monte Caſſino.

common veneration among the Roman-catholics, is, that here St. Benedict, the patriarch of the monks among the weſtern Chriſtians, firſt inſtituted his order, which has produced ſo many eminent perſonages. For in the year 1688, the regiſters of this order contained four emperors, twelve empreſſes, forty popes, one and forty queens, forty-ſix kings, fifty patriarchs, two hundred cardinals, ſixteen hundred archbiſhops, four thouſand ſix hundred biſhops, and three thouſand ſix hundred canonized ſaints.

Velletri. In the road from Rome to Torre di mezza via, which is the firſt ſtage, are to be ſeen the noble ruins of ſome ancient aqueducts. Velletri lies at the diſtance of three poſts or ſtages from Rome, on a hill, and is celebrated by Pliny, lib. xiv. c. 6. for the excellency of its wine; but at preſent it is much degenerated, being ſo rough as to be hardly drinkable, unleſs it be boiled. The vineyards or mountains near Setia, not far from Caſa Nuova, have degenerated in the ſame manner; for they are now almoſt barren, whereas they produced a great quantity of generous wine, for which Setia celebrated by Martial, Strabo, Athenæus, Statius, Juvena and Pliny. The author laſt mentioned ſays, 'That Au 'guſtus preferred the Setia wine to any other.' The princi-

Ginetti palace. pal, and indeed, the only palace now in Velletri, is tha which formerly belonged to the family of Ginetti, and ſinc devolved to prince Lancellotti. It was built by cardina Ginetti, from a deſign of the famous architect Lunghi, an is ſaid to have coſt five hundred thouſand *ſcudi*, or crowns. The great ſtair-caſe is built with white marble, and is ſo magnificent and well-contrived, that it paſſes for the fineſt in all Italy. In the aparments are a great number of fine ſtatues, buſto's *baſſo-rellievo's*, and paintings. The moſt re markable among the firſt are, a Venus with Cupid, and th ſable of the unfortunate Dirce in little, after the manner o the Toro Farneſe. The proſpect from the gardens is ex tremely beautiful: they are alſo ornamented with fine piece of ſculpture, particularly four pillars, which were brough hither from the temple of Mars at Velletri, and ſeveral an tique *ſarcophagi*, dug up in that neighbourhood; one o which, from the naval ornaments carved on it, is though to have belonged to a ſea-officer. Plates of theſe antique are to be ſeen in cardinal Corradini's Vetus Latium profanum & ſacrum, continued by Vulpi, a learned Jeſuit.

Among the antiquities collected by the Borgia family i their houſe at Velletri, the buſto's of a philoſopher, and th emperor Pertinax, are worth obſerving.

In

In the market-place, near the Ginetti palace, is a ſuperb bronze ſtatue of Urban VIII. who is repreſented in his pontifical habit pronouncing the benediction: this ſtatue was deſigned by Bernini. It ſtands on a marble pedeſtal, and, as appears by the inſcription, was erected in 1637.

Miſſon, relying on the authority of Suetonius, affirms that Auguſtus was born at Rome, and that Velletri has no claim to the honor of being the place of his birth; but from the ſame hiſtorian (chap. v. and xciv. of his life of Auguſtus) and from the beginning of the 55th book of Dio Caſſius, it appears, that this emperor's family was of Velletri, and that he himſelf was educated at a ſeat in the neighbourhood of that town. Whether the emperor Auguſtus was born at Velletri.

About three Italian miles from Velletri, towards Nettuno, at a place called le Cento Colonne, are the remains of an ancient reſervoir, or fiſhpond; and not far from Velletri, towards Cintiano, are to be ſeen the ruins of a magnificent palace, which is thought to have been the reſidence of the emperor Otho, as the hill on which it ſtood is ſtill called Colle Ottone. Copper-plates of ſome lofty vaulted rooms ſtill remaining, and of the above-mentioned reſervoir, are to be ſeen in *Corradini's Vetus Latium continuatum, tom.* IV. *tab.* iii. and ix. Remains of Otho's palace.

On the left hand, near Ciſterna, which is the fourth ſtage from Rome, ſtands a noble palace belonging to prince Caſerta. Sermoneta lies in a marſhy unhealthful ſoil. The name of this country, in Pliny's time, was Palus Pomptina; but inſtead of twenty-three towns which ſtood there in his time, only a few houſes ſcattered through the country are now to be ſeen *. It appears indeed from Strabo (*Geogr. lib.* v.) that the air of this country was reckoned very unhealthy in ancient times, and Silius Italicus terms it Campus Pomptinus peſtifer: but at preſent it is more noxious than ever, as the extent of the fens and ſtagnating waters, which were the cauſes of its inſalubrity, is now increaſed. The woods about Ciſterna and Sermoneta, eſpecially thoſe to the ſouth of the former, intercept a great part of the infectious exhalations, which otherwiſe the ſoutherly winds muſt have carried towards Rome, where they naturally would be attended with very pernicious conſequences. For this reaſon,

* Plin. Hiſt. Nat. lib. iii. c. 5. vide Corradini Latium, tom. II.

in 1714, the pope would not permit the duke di Sermoneta, who could have made it turn to a very great account, to cut down thoſe woods at once: for a commiſſion of ſeveral cardinals was appointed to examine the affair, and Lanciſi, the pope's phyſician (a very competent judge of ſuch matters) being conſulted, laid before them a weighty remonſtrance, ſetting forth the evils that would reſult to the city of Rome by cutting down this wood, unleſs it was done gradually by certain parcels and diviſions. Accordingly a proper regard was paid to his opinion, and the wood was cut down in ſuch a manner, as to allow one part of it time to grow before another part was touched.

Sermoneta. Sermoneta lies on the left of the road from Rome to Naples; it is ſituated on an eminence well planted with olive-trees. The road as far as Caſa Nuova is along a flat country, and being interſperſed with ancient ruins, is not unpleaſant; among which, thoſe on the left, called Tre-Taverna, is ſaid to be the place mentioned in the twenty-eighth chapter of the Acts of the Apoſtles. Beyond Caſa Nuova the road bears to the left into a delightful valley, from which to Piperno is a continual aſcent. Theſe parts alſo abound with olive plantations. Thoſe who are fond of natural curioſities may meet with ſome entertainment in the various petrefactions to be found there. From Piperno the road lies through a large wood of cork-trees, the bark of which is thick, and being ſtripped off for uſe, grows again in two years time. This tree is an ever-green, with leaves reſembling thoſe of a pear or plumb-tree, and bears a kind of maſt *. This tree is to be met with on the other ſide of Piperno, and likewiſe in Spain, and the ſouthern parts of France.

St. Paul's three taverns.

Terracina. Terracina, by the ancients called Anxur, lies on a hill, and is the laſt town in the papal dominions. The country in this neighbourhood, excepting ſome moraſſes, is very fruitful, and produces good wines. It exhibits ſeveral delightful gardens, and is interſperſed with little groves of orange-trees which grow in the open fields. Both here and further on towards Naples, are to be ſeen great quantities of a kind of fruit called *coroba*, or *corobola*, reſembling large bean-ſhells. The whole country hereabouts has the appearance of a delicious garden, ſo that it is not at all ſurpriſing that the antient pagan inhabitants (as appears from the images of that deity

* It is a kind of ever-green oak, and bears acorns, as I obſerved in France; ſo that the author's deſcription of it is not very accurate.

carved

ırved in numberleſs places) ſhould pay divine honors to Priapus, the god or patron of gardens *.

Juſt beyond Terracina are to be ſeen the ruins of the temple of Janus, the palaces of Julius Cæſar, Adrian, and other remains of antiquity; particularly the Via Appia, which here reaches from Mola to the river Garigliano. This famous road derives its name from Appius Claudius the cenſor, who made it at his own expence, from Rome to Capua. From Tacitus's annals, Strabo, and Horace, it appears, that it extended as far as Brunduſium in their time; yet they make no mention of the perſon by whom it was continued. As there are other roads to Brundiſi, and this is in ſome places extremely damaged, paſſengers do not always keep the Via Appia: however, by the conſtant and durable repairs beſtowed on it, it may be travelled hereabouts without any conſiderable inconveniency. The ſtones of this pavement are about a foot and a half ſquare, and ſo hard and firmly cemented, as to have ſtood the continued frictions of carriages, &c. for above two thouſand years. This cauſey is twenty *palmi* broad, and affords ſufficient room for two carriages to go abreſt. From Terracina there is a fine view of the ſea to the right, which is ſo near the road, that at the diſtance of an Italian mile from that town, there was a neceſſity of breaking down a piece of a rock to clear the way, which there runs cloſe by the ſea. Three miles further on this road is the frontier wall of the kingdom of Naples, called Portello, which extends itſelf, according to ſome, from the hill to the ſea, or at leaſt to a fort, where, in war time, the Neapolitans keep a garriſon. On that ſide of the gate which looks towards Naples is the following inſcription:

Remains of antiquity.

Inſcription at the Neapolitan frontiers.

* *Sinum lactis, & hæc te liba, Priape, quotannis*
Exſpectare ſat eſt: cuſtos es pauperis horti.
Nunc te marmoreum pro tempore fecimus: at tu,
Si fœtura gregem ſupplerverit, aureus eſto.

VIRG. Ecl. vii. v. 33.

'This bowl of milk, theſe cakes, our country fare,
'For thee, Priapus, yearly we prepare,
'Becauſe a little garden is thy care.
'But if the falling lambs increaſe my fold,
'Thy marble ſtatue ſhall be turn'd to gold.'

DRYDEN.

Philippo II. Rege Catholico
Peraf, Alcalæ Duce pro-Rege.
Hoſpes, hic ſunt fines Regni Neapolitani.
Si amicus advenis, pacata omnia invenies
&, malis moribus pulſis, bonas leges.
Anno Domini MDLXVIII.

'Stranger, theſe are the frontiers of the kingdom of Naples. If thou comeſt as a friend, thou ſhalt meet with humane treatment; vice and diſorders being here ſuppreſſed by the happy influence of ſalutary laws. This inſcription was put up in the reign of Philip II. king of Spain, the duke of Alcala being vice-roy of Naples, and in the year of Chriſt '1568.'

In going from Rome to Naples it is requiſite to have a paſs-port which is given gratis by the imperial miniſter, or the cardinal-agent; and in returning from Naples to Rome another paſs-port muſt be procured from the vice-roy. In both of them is ſpecified the time of their continuing in force; however it was not till we came to Mola that any paſs-port was required of our company: at Terracina, and even at the fort we were not aſked to produce it. The eccleſiaſtical ſtate and the kingdom of Naples are diſtinguiſhed by giving the appellation of *La Campagna* to the former and *Il Regno* to the latter: but the difference between them is very viſible, the kingdom of Naples being much more populous and better cultivated than the papal territories.

Difference betwixt the papal and Neapolitan dominions.

It is with pleaſure I recall the idea of the fine proſpect all the way from Fondi to Iteri: the country to the right produces groſs, flax, and wheat, interſperſed by double rows of vines, the upper branches of which are interwoven in a beautiful manner. This proſpect terminates with a view of the ſea, which diverſifies this charming ſcene, by the vaſt number of tartans and other veſſels continually ſailing on it. On the left-hand the proſpect is not inferior to it, being variegated with vines, olive and mulberry trees, lofty cypreſſes, and orange-groves; terminated by a diſtant range of hills; nor is the country beyond Mola leſs beautiful or fertile. In the neighbourhood of the Gargliano the ſoil alters for the worſe, but upon croſſing the river, the road lies through a level and moſt delicious country.

Th

The first town in the Neapolitan dominions on this side is Fondi. In 1534 it suffered extremely by the attempt of Hariaden Barbarossa to carry off Julia Gonzaga, countess of Fondi, a celebrated beauty, with a view of presenting her to the grand Signior. However, her virtue or modesty was of the savage kind, if the story be true, that a gentleman who rescued her in her shift with the utmost hazard of his life, was afterwards assassinated by her order, merely because he had seen her in such a plight. If this execrable murder had been perpetrated by her husband Vespasiano Colonna in a fit of jealousy, which is almost natural to an Italian husband, it would in some measure have exculpated the lady; but Julia's unheard of villany and ingratitude admits of no excuse. Brantome in his *Les Vies des Dames illustres*, or Lives of illustrious Ladies, and from him Varillas in his history of Francis I. give a particular account of the whole transaction. They tell us, that Julia being awakened by the outcries at the approach of the Turks, leaped out of a window in her shift, and escaped to the neighbouring mountains. There is not a word in these authors of a cavalier assisting her in making her escape. On the contrary it is added, that she fell into the hands of the Banditti; and though Julia afterwards protested upon oath, that as soon as they knew who she was, they observed all the distant respect due to her dignity, few people could be brought to belive that so tempting an object had suffered no indignity or indecency among a troop of such lawless and brutal people. This little agrees with the account above of the gallantry and subsequent murder of the supposed cavalier. But Brantome and Varillas are both mistaken in giving the name of Livia to the countess, and of Ascanius to Vespasiano Colonna her husband. Barbarossa being disappointed of his prize, vented his rage by destroying and pillaging the town, not sparing so much as the tombs of two dukes of Colonna; and besides exercising other cruelties, carried away many of the inhabitants into slavery. Fondi. Story of Julia Gonzaga.

Mola is situated near the sea, where the emperor has a custom-house and a small garison which is relieved every week from Gaëta. Here is a garden very well kept, with fine walks and abundance of orange-trees. Near Mola are to be seen the ruins of a palace, which, according to some inscriptions said to be found in it, belonged to Cicero; but the grotto's and subterraneous vaults were very much damaged in the present century by the imperialists, who when they laid siege to Gaëta, made this place their magazine. It Mola.

Death of Cicero.

was on a journey from hence to ſome other place that Cicero was aſſaſſinated by that ungrateful wretch Popilus Lænas. At Mola the two unfortunate German princes Frederic of Auſtria, and Conrad of Suabia, were diſcovered and ſent to Naples, where they were beheaded. Theſe remarkable events have cauſed Mola to make ſome figure in hiſtory, though they are ſuch tranſactions as cannot be thought of without regret. However, it is the opinion of ſome men of learning, that Cicero's laſt place of reſidence was Aſtura, and not Mola *.

Gaëta.

The fortreſs of Gaëta lies three Italian miles from Mola, and by water is an hour's paſſage. As Gaëta is ſuppoſed to have derived its name from Cajeta, Æneas's nurſe, who, as Virgil tells us, died and was buried here, the people, according to the common practice in Italy, might have found ſome ruin or other to have ſhewn to ſtrangers for her monument; but nothing of that kind is pretended: however, on a fortified eminence is to be ſeen Rolando's tower, as it is called, or rather an ancient mauſoleum of Lucius Munatius Plancus, as appears by the following inſcription:

L. Munatius. L. F. L. N. L. Pron.
Plancus. Coſ. Cenſ. Imp. Iter. VII. Vir.
Epul. Triump. ex. Rætis. ædem. Saturni.
Fecit. de. manibiis. agros. diviſit. in. Italia.
Beneventi. in. Gallia. colonias. deduxit.
Lugdunum. & Rauricam.

In

* Other writers place the laſt reſidence of this famous orator at Cajeta, where he had another *villa*. It muſt be owned, that Cicero's irreſolution and fear towards the laſt ſcene of his life, is inconſiſtent with the firmneſs of a philoſopher. One while his apprehenſions hurry him to ſea, then he haſtens to get aſhore; now he entertains a glimmering hope in the clemency of his enemies: this is ſucceeded by a whimſical thought of ſtealing privately into Auguſtus's houſe and there killing himſelf, from an idle notion that his ghoſt would haunt that emperor. Amidſt thoſe fluctuations he is ſurprized by that parricide Popilius, whom his eloquence had ſaved from the gallows. His attendants, partly by force and partly by intreaties, got him into a litter and made towards the ſea; but they were ſoon overtaken, and the greateſt orator that Rome ever produced died obſcurely, being beheaded in a place of no note. The inſults of Fulvia offered to the head of this great man after his death, are ſtill more ſhocking. *Dio Caſſ. (hiſt. lib.* xlvii.) ſays, *Caput Ciceronis arreptum inſultans amarulentis verbis, conſpuens genibus ſuis impoſuit Fulvia, oreque ejus aperto linguam extractam acubus, quales ſecum comendi capitis cauſſâ mulieres ferunt, compunxit, addit crebr*

In the fourth line, I conceive Manibiis ſtands for Manubiis, and from the offices with which this Plancus, (who lived in Auguſtus's time, and had been a hearer of Cicero,) was inveſted, this work muſt have been erected about fifteen years before the birth of Chriſt. Some are for making this tower a temple of Saturn built by Munatius; but this conjecture is overthrown by the inſcription, from which it may be demonſtrated to have been his monument, tho' it wants the uſual preamble of Diis Manibus; and the enumeration of the high offices he had filled might in his life-time, and by his order, be placed on every edifice of his building. Suetonius in the life of Octavius Cæſar, ſays, that it was by the advice of this Plancus that the ſurname of Auguſtus was conferred on that emperor, preferably to that of Romulus. The city of Lugdunum or Lyons, mentioned in the inſcription, was totally conſumed by fire in Seneca's time, exactly two hundred years from the foundation thereof, as appears from the ninety-firſt letter of that philoſopher, *lib.* i. Seven years after, Nero (as Tacitus writes, *Annal* xvi. *c.* 13.) laid a plan for rebuilding it.

On the Monte della Trinità, the Benedictines have a church, near which is to be ſeen a rock with a large cleft, reaching from the ſummit of it down to the bottom of the ſea. That it was not originally ſo, appears from the cavities and convexities on the two oppoſite ſides, which if they could be brought into contact, would be found to correſpond exactly. But whether this diſruption of the rock happened miraculouſly at the time of our Saviour's paſſion, is another queſtion. This opinion is grounded only upon modern, and conſequently ſuſpicious, traditions, and is abſolutely contradicted by thoſe who confine the miracles which the Holy Scriptures mention to have accompanied the death of Chriſt to Judea; for they alledge, that in other parts of the world where people were ignorant of the matter in proof of which they were wrought, they would have carried neither conviction nor information *. But whenever the earthquake happened

Fiſſure in a rock.

crebris ac turpibus opprobriis. 'Fulvia furiouſly ſeizing Cicero's head, 'ſpit on it with the moſt bitter revilings; then ſetting it on her knees, and 'opening the mouth, drew out the tongue, and with a bodkin, ſuch as 'women ſtick in their hair, ſhe pierced it through and through, in the 'mean time pouring forth the ſevereſt reproaches againſt the orator.'

* This remarkable fiſſure is unqueſtionably to be attributed to an earthquake, tho' not to that which happened at the death of our Saviour. The

ſacred

pened the effect is ſurpriſing and worthy of obſervation. The rent is about four or five feet wide, and by a flight of ſteps you paſs through it to a ſmall chapel called Capello del Crocifiſſo, from which there is a fine view of the ſea. The Benedictine church ſtands about fifty-nine paces from this chapel, fifty-one of which are taken up by the rock, of which the monks preſent ſtrangers with ſome ſmall fragments. To theſe fragments the grateful bigots ſhew a great veneration, and give the monks a ſmall offering or alms, which they need not grudge, the fathers aſſuring them, that they are now poſſeſſed of a ſovereign preſervative againſt the head-ach, falling-ſickneſs, &c. Tartans and other veſſels, as they paſs by the lower chapel, uſually ſalute it with a gun, and lying upon their oars, perform a devotional office with muſic, or ſend aſhore to the convent a pecuniary offering, at leaſt, equal to the expence of a ſalute. But what is more extraordinary the infidel Corſairs, have frequently ſent a ſum of money to the monks in acknowledgment of their preſervation in bad weather, upon addreſſing their devotions to this chapel.

Superſtition concerning it.

Franciſcan convent.

The Franciſcan convent here boaſts of having been the reſidence of the founder of that ſeraphic order, as it is ſtiled; and by the ſea-ſide, without the Porta di Ferro, is ſhewn the place where St. Francis ſtood when he preached with ſuch power, that the very fiſhes raiſed themſelves above the ſurface of the water, liſtening to his voice.

Place where St. Francis preached to the fiſhes.

Conſecrated ſtandard.

In the choir of the cathedral hangs the conſecrated ſtandard preſented by pope Pius V. to Don John, on his going to ſea to fight againſt the Turks as commander in chief of the united fleets of the Chriſtian powers: in the middle of this flag is repreſented our Saviour on the croſs, and St. Peter and St. Paul, with this motto:

In hoc ſigno vinces.

'This is the ſtandard by which thou ſhalt conquer.'

The people never fail to pay their devout adorations to this ſtandard.

ſacred hiſtorians make mention of many miracles and prodigies which happened at that time, but without particularly ſpecifying the places. Phlegon Trallian indeed ſpeaks of a ſimilar earthquake in Bithynia; but the date being in the 4th year of the 202d Olympiad, it cannot be reconciled with the time of Chriſt's paſſion. See Bayle on the word Phlegon.

The

The *baſſo-relievo*'s on the marble font exhibit Fauns and ſatyrs dancing, and Mercury delivering Bacchus to Ino to be nurſed. The workmanſhip is exquiſite, and, as appears by the following inſcription, was done by Salpion an Athenian: Remarkable font.

ΣΑΛΠΙΩΝ
ΑΘΗΝΑΙΟΣ
ΕΠΟΙΗΣΕ.

Salpion, an Athenian, carved it.

This vaſe, ſupported by four lions of marble, was brought from the ruins of Formia to Gaëta, and probably belonged to a temple of Bacchus. The ſtatue of Æſculapius, facing the altar of the holy ſacrament, has been deſcribed by Miſſon, tom. II. p. 23. Beſides this, there is another ſmall pagan idol alſo fixed in the church-wall. On a pillar near eighteen feet high, is a curious piece of ſculpture, repreſenting the martyrdom of St. Eraſmus, whoſe body, depoſited in this church, is to be ſeen. A ſubterraneous chapel under this cathedral is painted by Brandi. The altar and the baluſtrade before it are of beautiful inlaid marble; here are alſo ſix ſtatues of caſt ſilver, as big as the life. The tower is ſaid to have been built by Frederic Barbaroſſa, by way of attonement for his ſins.

Near the door of the caſtle, which ſtands upon a hill, is ſhewn the remains of the famous Charles of Bourbon, with a wooden lower-jaw inſerted to ſupply the place of the natural one, long ſince decayed. This nobleman was ſhot in ſtorming Rome, and thus dying under the pope's excommunication, and being openly in arms againſt the holy ſee, he could not be allowed a burial-place in conſecrated ground; and to leave him unburied, or lay him among the vulgar, did not ſeem compatible either with his dignity, or the regard due to his eminent ſervices. The Spaniards, therefore, had recourſe to another expedient, for they dried his corps like a mummy, and ſet it up here. He ſtands in a cloſet, being properly cloathed; his boots are yellow, with red facings; and the ſtockings, which come but a little above the boots, have a border of fine lace. In 1719 general Prampero, governor of the city, had this memorable ſkeleton new cloathed in blue trimmed with ſilver, and furniſhed it with a ſword, cane, and hat and feather. Over the cloſet-door are theſe lines in Spaniſh: Remains of the famous Charles de Bourbon.

Francia

Francia me diò la leche, Eſpanna fuerza y ventura,
Roma me diò la muerte, y Gaëta la ſepultura.

'France gave me birth, Spain ſtrength and honours gave,
'Rome my death's wound, and Gaëta a grave.'

Ciacconi, in his life of Clement VII. p. 465, gives us the following epitaph on this famous warrior:

Auctо Imperio, Gallo victo,
Superatâ Italiâ, Pontifice obſeſſo,
Româ captâ,
Carolus Borbonius in victoriâ cæſus
Hic jacet.

'Here lies Charles de Bourbon, who after enlarging the 'empire, defeating the French, conquering Italy, beſieg-'ing the Pope, and taking Rome, loſt his life in the midſt 'of a victory.'

However, it is a known ſtory, that a Spaniard, in whoſe houſe the duke had taken up his quarters, ſet fire to it the very next day, to efface the infamy of its having harboured a traitor; and indeed all the epitaphs written on this hero are far from running in the ſame ſtrain.

On each ſide of the ſkeleton is an inſcription, one in Italian, the other in French; both of which are to the ſame purpoſe. The latter, which has been incorrectly printed before, is as follows:

Au Charles Duc de Bourbon de la Maiſon Royale de France, Grand Connetable du Royaume, clair par ſa naiſſance, plus clair par ſa fortune, qui perſecuté de ſon Roy, protegé de l' Empereur Cing, fait ſon Capitain General de l Armée, glorieux par ſes exploits & par ſes victoires emportées ſur les trouppes du même Roy, qu'il fit priſonnier en Pavie, s'acheminant à la ville de Rome, ou chacun croyoit, qu'il alla triompher, comme un Heros de l'Antiquité, il y fut tué pendant le ſiege 1527. *Son corps enbaumé fût tranſporté en Gaëta & Monſ. le General Comte de Prampero, Gouverneur de cette place & de ſon chateau pour donner un admirable exemple aux autres Miniſtres de trés juſte Impereur Charles Six, reſtaura le tombeau* 1719.

'To Charles duke of Bourbon, of the blood-royal of 'France, conſtable of the kingdom, illuſtrious by his birth, and

'and yet more ſo by his perſonal merit, who being perſecuted 'by his ſovereign, was protected by the emperor Charle V. 'and made captain-general of his army, in which quality he 'acquired immortal honour by his glorious exploits, having 'ſeveral times defeated the troops of that king by whom he 'had been injured, and taken him priſoner at Pavia; from 'thence he directed his march to Rome, into which it was 'expected he would have entered in triumph, like the heroes 'of antiquity; but he was killed in an aſſault during the 'ſiege of that city, in 1527. His body was embalmed and 'ſent to Gaëta, where, by the generoſity of the count de 'Prampero, governor of that town and caſtle, to ſet a 'worthy example to the other officers of the moſt gracious 'emperor Charles VI. this monument was repaired in the 'year 1719.'

Drinking out of a ſkull.

Formerly the officers of this garriſon, when in their cups, on any public rejoicings, uſed to take off the duke's ſkull, and fill it with liquor, in order to drink healths out of it; but this ſavage cuſtom frequently occaſioning quarrels, ſome of which had unhappy conſequences, has been forbidden *.

Siege of Gaeta in 1707.

The garriſon of Gaëta at preſent conſiſts of a thouſand men. In 1707 this place was taken ſword in hand by the Imperialiſts, under Count Daun, after a ſiege which greatly redounded to the honour both of the beſieged and aſſailants; the Spaniſh garriſon having fired fifteen thouſand cannot ſhot, and four thouſand bombs; which, on the part of the Germans, were returned with twenty thouſand of the former, and fourteen thouſand of the latter. The marquis de Vigliena, afterwards vice-roy of Naples, who commanded in the fort, with two thouſand Spaniards ſurrendered themſelves priſoners of war. The ten colours and ſtandards taken on that occaſion were, purſuant to a vow made to St. Januarius, hung up in the Capella del Teſoro at Naples, where they are ſtill to be ſeen †.

About eight Italian miles from Mola is a ruinous aqueduct, which begins at Trajetto, a little town two miles to the left

* This ſavage cuſtom of drinking out of the enemies ſkulls was of a very ancient date, and very common among the Scythians, Germans, and northern nations, as appears from Herodotus, Diodorus Siculus, and Livy.

† In 1734, Gaëta was recovered by the Spaniards, and without any conſiderable loſs.

of

Minturna. of the road, on a pleaſant eminence, and ſome ruins of the ancient Minturna. Near it runs the Garigliano, antiently Garigliano. called the Liris, which was the boundary of Latium. The village of the ſame name, which lies along the river, belongs to the Caraffa family, who alſo have the profits ariſing from the ferry. The author of the Voyage Hiſtorique d'Italie, lately publiſhed, talks of croſſing the Garigliano over a bridge (tom. II. p. 196.) but either his memory has ſtrangely failed him, or, as I am more inclined to ſuſpect from ſeveral other particulars in that work, he never ſet a foot in theſe parts. After croſſing this river, the road lies through a luxuriant country as far as Capua, and on the left lies the Falernum. diſtrict of Falernum, which formerly extended from Sinueſſa to the Vulturnus, and produced the famous Falernian wine.

Seſſa. On a hill to the left near St. Agatha, ſtands the ſmall town of Seſſa. In the church is to be ſeen ſome ancient moſaic-work, which, however, will not bear a compariſon with the modern. The artiſt himſelf, conſcious of its defects, has illuſtrated the imagery by placing the name under every figure, in moſaic. This was one of the chief towns of the ancient Volſci, under the names of Aurunca and Sueſſa Pometia.

New Capua. In the area before the cathedral at New Capua are ſeveral large antient *ſarcophagi*, adorned with fine *baſſo-relievo*'s, repreſenting ſacrifices and religious ceremonies; and in the church is a fine picture of the Annunciation.

On the town wall is the following inſcription:

Philippo IV. Rege,
Romano quondam pacem imperio,
Lumen columenque Campaniæ,
Marte, Opibus, Copiis diu florentem
C A P V A M
Viciſſitudine collapſam deterrimâ,
Caſſam munimentis, nudatam ſubinde muris,
Hoſteſque propè inſultantes contemplatus
Emanuel Fonſeca & Zunica Com. Mont. Reg. VII.
conſilia antevertens belli,
Suoque, futuroque præcavens ævo,
Refectis mœnibus, ſtructiſque propugnaculis,
Si minus priſtinæ magnitudini,
Priſtinæ reſtituit munitioni.
Anno Salutis hum. M.DCXXXVI.

Capua

'Capua, to which formerly the Roman empire owed its 'ſafety, the glory and defence of Campania, long celebrated 'for opulence and ſtrength, being by various accidents and 'viciſſitudes brought to a defenceleſs ſtate, its fortifications 'and walls being ſo ruined, that it became expoſed to the 'continued inſults of the enemy, was reſtored to its antient 'ſtrength, though not to its former extent, by Emanuel 'Fonſeca and Zunica the ſeventh count of Montreal, who, 'to defend it from hoſtile attacks, and for its preſervation 'in his own and future ages, reparied the walls and towers, 'with the addition of ſeveral new works, in the reign of 'Philip IV. and in the year of our redemption 1636.'

A ſtatue of king Charles II. of Spain is erected in the market-place, with a long inſcription under it, full of adulation, &c.

Old Capua.

The ancient Capua, which enervated Hannibal's army, lies two Italian miles from New Capua, on the right-hand towards Naples. Little is to be ſeen of its antient ſplendor, except the ruins of an amphitheatre; it having ſucceſſively felt the ſavage fury of the Vandals, Oſtrogoths, and Longobardians. The diſtance from new Capua to Naples is ſixteen miles; the road lies through as fine a country as eye ever beheld. The cauſey, though of a much later date than the Via Appia, is not at all inferior to it; and in many parts, the rows of trees planted on each ſide of it form a fine viſta of above a mile in length. The country on each ſide is diverſified with corn-fields, gardens, and vineyards; and the vines climbing up the lofty trees, and interwoven with their luxuriant branches, form a kind of natural feſtoons.

In the months of February and March a perſon muſt be very expeditious to travel ſeven ſtages in a poſt-chaiſe from ſung-riſing to ſun-ſet; but in ſummer the ſeventeen ſtages and a half between Rome and Naples are eaſily performed in two days. For the two chaiſe-horſes at every ſtage without the Neapolitan territories, one pays eleven Carlini *, and half as much for the chaiſe, if wanted. The goodneſs of the roads, the fertility of the country, and the vigour and ſtrength of the horſes, make travelling extremely pleaſant in the Neapolitan dominions. However, one cannot be too careful that the *Louis d'or*, or Spaniſh piſtoles, that a traveller brings into this country be of the juſt weight; for both

Caution about money.

* Three ſhillings and eight-pence ſterling.

at

at Naples and on the road all gold coins are weighed with more cunning than equity, and needleſs cavils raiſed to make them appear to be under weight. I remember a waiter who belonged to an inn at Mola, a place infamous for knavery and cheats of all kinds, peremptorily inſiſted that a piſtole, which he had only weighed in his hand, was too light; but, upon trial, it was found to be ſomething above weight.

Naples, March 8, 1730. I am, &c.

LETTER LVII.

Of natural Curioſities in the Kingdom of NAPLES.

SIR,

IT is not without reaſon that the kingdom of Naples is termed a paradiſe, as it abounds with all kinds of grain, fruit, herbage, flax, oil, and wine, in the higheſt perfection. Calabria is famous for its manna; and produces ſaffron equal to the oriental, which likewiſe grows in other parts of the kingdom *.

Manna. Saffron.

The kingdom of Naples alſo produces alum, vitriol, ſulphur, rock-cryſtal, marble, and ſeveral ſorts of minerals. The wool of this country is excellent both for ſtrength and fineneſs; and it yields ſilk in ſuch plenty, that vaſt quantities of it are annually exported. As for wines, it rivals thoſe of the richeſt climates. Here are to be ſeen the fineſt flocks and herds in the world; and Neapolitan horſes are ſ much eſteemed, that to mention them is enough. The exportation of theſe products, together with great quantities ſnuff and ſoap, are very conſiderable funds of wealth to t kingdom. I muſt not omit a particular manufacture, whi is chiefly carried on at Tarento and Rheggio, where wail coats, caps, ſtockings, and gloves, are knit with a kind of hairy filaments growing on a ſpecies of ſhell-fiſh. In ſoft-

Manufacture of filaments in ſhell-fiſh.

* Saffron alſo grows in the ſouthern parts of Germany, and alſo in Normandy, Languedoc, Provence, and the principality of Orange in France. [The Engliſh ſaffron is the beſt of any in the world, but is not mentioned by the author.

neſs

neſs and fineneſs this ſtuff yields indeed to ſilk; but it retains a particular gloſs to the laſt. The natural colour of theſe filaments is a kind of an olive-green, and the ſhell on which they grow is alſo commonly found about Malta, Corſica, and Sardinia: I have met with ſome of theſe ſhells even in the Adriatic, which afford but few of theſe uſeful filaments, which yield a comfortable ſubſiſtence to the induſtrious.

Among the natural curioſities of the kingdom of Naples may be alſo reckoned the *Lapis Phrygius* *, or *Pietra fungifera*, as it is commonly called, which, when laid in ſhady or damp places, within a few days yields two, three, or more *fungi* or muſhrooms, according to the largeneſs of the ſtone. Theſe are eaten by the Neapolitans; but it is a miſtake to imagine that the vegetable proceeds ſimply from a real ſtone. This *Lapis Phrygius* is only a hard congeries of earth, rotten box-wood, and ſprays of ſeveral ſhrubs and herbs, together with the muſhroom-ſeeds, which are ſo very ſmall, as not to be diſtinguiſhed from duſt, but by the help of a very good microſcope. That theſe ſeemingly ſtrange *fungi* iſſue from homogeneous ſeeds is manifeſt from hence, that if a muſhroom be not left to ripen on the ſtone till it drops its ſeeds, the ſtone loſes its virtue; or, to ſpeak more properly, the ſeeds being taken away before they come to maturity, the vegetation ceaſes. Warm water poured on the ſtone is found conſiderably to forward the growth of theſe *fungi*, as it penetrates into the cloſeſt interſtices, and dilates the pores of the ſtone, cauſing a fermentation in the confined ſap, and fomenting the ſeeds to a ſpeedy vegetation. The natural ſeaſon for theſe ſtones, when they lie in the earth, to produce muſhrooms, is the ſpring; but by putting them in pots filled with moiſt earth, they yield them all the year [illegible]ound. Poſſibly many other ſeeds are contained in this maſs; [illegible]ough, for want of a proper cultivation, &c. their growth [illegible]y be checked. The *fungi*, when the ſtone is duly pre[illegible]d, generally appear on the third or fourth day, and on [illegible]e ſixth attain to their full maturity. They grow to the [illegible]ight of a ſpan above the ſtone, and are of different figures. The outſide of them is of a browniſh red; but within they are very white. Theſe fungiferous ſtones are chiefly found on eminences, but ſeldom in valleys and low grounds. They

Lapis Phrygius, or *Pietra fungifera*.

* Here is another ſort of *Lapis Phrygius*, not unlike the Engliſh fuller's-earth, which is deſcribed by Pliny, *lib.* xxxvi. *c.* 20.

are to be met with in great plenty, and of all sizes, in the southern parts of the Ecclesiastical State, and near Fondi, Gaeta, Itri, about Naples, and in other parts of this kingdom. This mass, which has neither the hardness of a stone, nor the properties of earth, by its fecundity becomes gradually more porous, and decreases in weight. Paolo Boccone, botanist to the great duke of Tuscany, afterwards a Cistertian monk under the name of Silvio Boccone, and Michael Mercati, in his *Metallotheca*, published in folio at Rome in 1717 by Lancisi, whom I have frequently mentioned with the honour due to his great abilities, have made some remarks on this *Lapis Phrygius*. The heat of the climate, and the fatness of the soil of Italy, is very proper, with suitable moisture, for producing truffles, morels, mushrooms, &c. of an extraordinary size. On an estate called Guadagnola, about twenty miles from Rome, belonging to the Conti family, a very palatable sort of mushrooms are produced, some of which have weighed twenty pounds; but unless they are carefully watched, the birds are apt to peck them to pieces. The duke of Poli presented queen Christina of Sweden with one of those mushrooms, which weighed thirty pounds; of which, on account of its extraordinary size, Kircher has given an accurate description.

Mushrooms of an extraordinary weight.

Mount Vesuvio often fills the neighbouring country with terror; but few things in nature are so absolutely noxious and hurtful, as not to be productive of some good. Even this raging vulcano, by its sulphureous and nitrous manure, and the heat of its subterraneous fires, contributes not a little to the uncommon fertility of the country about it, and the profusion of fruit, herbage, &c. with which it is every-where covered. The same happy effect from the same cause is visible about mount Ætna in Sicily; where the general produce of grain is thirty-six fold, and in one part, when well cultivated, fifty fold. Those are observed to be the most fe spots which abound in sulphur, salt-petre, &c. If such neous and inflammable substances were pent up, the mentation and ebullition would be productive of the calamitous effects; whereas they find a vent through t vulcano's, and make frequent discharges. Experience shews that earthquakes, after any continued eruptions of Vesuvio, are not so frequent, and less fatal in their effects than at other times. The inhabitants are far from being alarmed at this mountain's vernal eruptions, when they are not very violent; and the air is so far from being rendered unhealthful by them, that

Mount Vesuvio.

that Barra, a village at the foot of Veſuvio near the ſea, is remarkable for its healthfulneſs.

The ancient fertility of this mountain is celebrated by Martial in the following lines:

Hic eſt pampineis viridis Veſuvius umbris,
Preſſerat hic madidos nobilis uva lacus.
Hæc juga, quàm Niſæ colles, plùs Bacchus amavit,
Hoc nuper Satyri Monte dedere choros.
Hæc Veneris ſedes, Lacedæmone gratior illi;
Hic locus Herculeo nomine clarus erat.
Cuncta jacent flammis, & triſti merſa favillâ,
Nec ſuperi vellent hoc licuiſſe ſibi. Lib. ii. Epig. 105.

'Veſuvio, cover'd with the fruitful vine,
'Here flouriſh'd once, and ran with floods of wine;
'Here Bacchus oft to the cool ſhades retir'd,
'And his own native Niſa leſs admir'd;
'Oft to the mountain's airy tops advanc'd,
'The friſking ſatyrs on the ſummits danc'd;
'Alcides here, here Venus grac'd the ſhore,
'Nor lov'd her fav'rite Lacedæmon more:
'Now piles of aſhes, ſpreading all around,
'In undiſtinguiſh'd heaps deform the ground.
'The gods themſelves the ruin'd ſeats bemoan,
'And blame the miſchiefs that themſelves have done.'
ADDISON.

Though the upper part of mount Veſuvio be covered with cinders, aſhes, &c. the lower parts yield three ſorts of exquiſite wine, namely, the *Vino Greco*, white muſcadel, and a wine called *Lacrymæ Chriſti*; the ſecond has the advantage in flavour, but will not bear any diſtant exportation. At Pietrabianca this wine is ſold for a carlino and a half * per bottle. The *Vino Greco* was originally made from the produce of ſome vines tranſplanted hither from Greece †, which have ſucceeded to admiration. Wines of the growth of mount Veſuvio.

* About ſix-pence.

† The tranſplanting of vines, &c. has often turned to the great improvement of them. From the vines growing near the Rhine, tranſplanted to another climate, the celebrated Canary was firſt produced; and from this ſame vine, and that of Burgundy, we have that delicious wine brought from the cape of Good-Hope. The China oranges, of ſuch advantage to Portugal,

Wine why called *Lacrymæ Chriſti.*

The *Lacrymæ Chriſti* is ſo called from the drops of juice ouſing from the grapes when fully ripe.

This year, ſo early as the cloſe of February, mount Veſuvio began to iſſue flames; and the ſmoke was to be ſeen from Naples riſing to a conſiderable height, in a large black column, till it was broke and diſſipated by the wind: this happens in three or four minutes, and then one has a clear ſight of the top of the mountain, till another eruption comes on in a few minutes, and throws up cinders, ſmoke, and ſtones. Amidſt the variety of agitations into which the wind blows the ſmoke, ſome fanciful perſons have imagined that they diſcerned many ſorts of frightful figures. According to Dion Caſſius, *lib.* xvi, in Veſpaſian's time the country was terrified with the imaginary repreſentation of a troop of fuliginous giants iſſuing from the mouth of Veſuvio. The ſmoke is not immediately diſſipated when blown from the mountain, but expands itſelf in thick clouds. At night, after every exploſion, the mountain was obſerved to diſcharge a ſhort fiery column, which was ſeen to ſhoot upwards, but was extinguiſhed before it fell. Probably, this only proceeded from the ignited ſtones thrown up in a perpendicular direc-

Portugal, were tranſplanted thither from China, and from thence to Naples, where they alſo thrive. The ſame frequently holds good with regard to animals. The wool of Andaluſia is known to ſurpaſs all other; and yet that kind of ſheep on which it grows were originally natives of England, where the wool, though preferable to any other country in Europe, is inferior to the Spaniſh. The Spaniſh horſes, though in ſome parts of the Weſt-Indies they degenerate, in Chili they become far preferable to their progenitors. The origin and deſcent of nations is copiouſly ſet forth in hiſtory; and an account of the tranſmigrations and ſettlements in the animal and vegetable kingdoms would be no leſs entertaining. The firſt pheaſants were aborigines of the country about the river Phaſis (which iſſues from the mountains of Armenia, and runs through Mingrelia) and are ſaid to have been firſt brought into Greece by the Argonauts; red-legged partridges are natives of Numidia; the firſt of the turkey fowls, as they are commonly called, came from Mexico, and were ſerved up at the nuptial feaſt of Charles IX, king of France, in 1570. That the difference of air, diet, *&c.* conſiderably influences the melioration or degeneracy conſequential to theſe changes of climate is manifeſt in the human ſpecies; the iſſue of negro parents, when born in Europe, gradually acquire the fair complexion of Europeans; and the deſcendants of the Portugueſe coloniſts ſettled on the weſtern coaſt of Africa, are known to have contracted not only the African complexion of the natives, but the woolly hair, the flat noſe, and thick lips, yet ſtill retaining the names of their European anceſtors. It is remarkable that the milk of the European women, on their coming to Batavia in the Eaſt-Indies, becomes ſo brackiſh, that their children refuſe the breaſt, and muſt be ſuckled by female negro ſlaves.

tion,

tion, of which the greateſt part, eſpecially in ſtill weather, drop again into the caverns from whence they iſſued. After a week's expectation that Veſuvio would return to a ſtate of tranquillity, at the end of which, on the contrary, an increaſe of its violence was apprehended by the inhabitants, or at leaſt that it would continue longer than my purpoſed ſtay at Naples; on the fourteenth of March I reſolved that its commotion ſhould not deter me from viſiting this extraordinary mountain. The parties for this expedition can never be very numerous; hackney horſes being ſcarce at Naples, and the peaſants on the mountain (whoſe aſſiſtance is abſolutely neceſſary) being too few in number to attend on a large company. The diſtance from Naples to the foot of Veſuvio (here commonly called *Monti di Somma*, either from *ſommità*, a ſummit *, or from *ſomma*, an adjacent eſtate) is five Italian miles, including the circuit round the bay; and from the foot of the mountain to the ſummit it is near three miles further. By an inſcription at Capua, mentioned by Parini, Veſuvio ſeems to have been conſecrated to Jupiter Tonans: Jupiter Veſuvius.

Jovi Veſuvio
Sacrum
D.D.

'Sacred to Jupiter of Veſuvius.'

Mount Veſuvio, like Parnaſſus, conſiſts properly of two heads, or ſummits, though at preſent only that on the right-hand as you come from Naples, emits fire and ſmoke. The valley betwixt thoſe hills is about a mile long, and extremely fertile. The height of the burning ſummit (which is the lower of the two) is computed to be eleven hundred fathoms above the ſurface of the ſea. This mountain by a ſudden eruption in the year 1631, laid waſte all the neighbouring country; and an earneſt admonition to poſterity in Latin was cut in ſtone, and ſet up in Reſina, a village within three miles of Naples, to adviſe the inhabitants to fly in time, when they are threatened with an eruption of Veſuvio.

At Torre del Greco, a village ſituated on the ſea-coaſt, three miles from this mountain, are two other inſcriptions, giving an account of the deſtruction of three convents and

* As Ætna is now called *Monte Gibello*; for the Saracens, when they were maſters of Sicily, gave it the name of *Gibel*, which has the ſame ſignification with the German word *Giebel* or *Gipfel*, the ſummit of a hill.

other buildings thereabouts by the ſame terrible eruption in 1631, &c.

From Reſina the acclivity of the mountain increaſes, yet ſo that one may ride ſtill on horſe-back. Here are ſeen ſeveral large ſtones half calcined, ſcattered in different places, which are left as memorials of former devaſtations; the greateſt part having been cleared away by the peaſants living on the mountain, and uſed for incloſing their vineyards. It is aſtoniſhing to think of the impetuoſity by which huge maſſes of four or five hundred weight have been thrown to the diſtance of ſeveral Italian miles. At laſt the ſteepneſs of the aſcent, eſpecially as it is all over covered with aſhes and cinders, will not admit of riding, and the horſes are left to be taken care of by the ſervants. It is adviſeable alſo both for eaſe and expedition in climbing among the aſhes, &c. to change boots for ſhoes. Hereabouts a hermit has built a dwelling, but of a meanneſs entirely correſpondent to the character of ſelf-denial; and ſuch is his fortitude, that Veſuvio muſt rage with uncommon vehemence before he removes his quarters; as travellers are apt to be fatigued with climbing up this uncommon aſcent, he ſtands ready with ſome wine to refreſh them at their return; and as the rules of his order do not prohibit him from fingering money, he thankfully receives any little acknowledgment made for his ſeaſonable civility.

Hermitage on mount Veſuvius.

At this hermitage the attendance of the peaſants who follow travellers from the neighbouring villages, becomes neceſſary; but if there happen to be more than can be employed, they are apt to quarrel with one another: this is ſometimes attended with bloodſhed, and proves of ill conſequence to the ſtrangers whom they are ſo eager to ſerve. A traveller ſhould by all means carry fire-arms with him on theſe occaſions; thoſe people being trained up to rob and murder, and accuſtomed to wear at their ſides large couteaux. Beſides, they are ſo void of all ſhame as to make a jeſt of their deteſtable practices among one another, when they are laid down to reſt. Whilſt we were about the ſkirts of the mountain they talked big, and boaſted that they would carry us up to the *bocca* or mouth on the ſummit of it; but in advancing upwards their note was changed; and at every little blaze they called upon the virgin Mary and St. Januarius, telling us of the great danger we were expoſing ourſelves to; ſo that we ourſelves were obliged to be upon the chearful ſtrain, in order to keep our guides in heart. All the ſervice they

Character of the peaſants.

they do is to go before with leathern belts round their waists, by which travellers hold, that they may climb up with greater eaſe. If the two peaſants that go before every traveller are not ſufficient, others help by ſhoving him behind. Before a perſon puts himſelf in their power, an agreement muſt be made; and at diſmiſſing them it is beſt to add a ſmall gratuity; as they have been known to proceed to rudeneſs without it, and indeed are ſeldom ſatisfied with the bare wages agreed upon. Their ſervice.

The mountain being very ſteep and moſtly covered with black aſhes, the aſcent is very difficult; the aſhes giving way cauſes a man to ſlide ſeveral ſteps downwards, and in places free from the aſhes, the ruggedneſs of the melted matter puts you to no leſs trouble. That ſulphur lies here a foot deep, as a certain writer takes upon him to advance, is what I ſaw nothing of; but among theſe droſſy clods I met with ſome red and yellow ſtony ſubſtances, containing a great deal of ſulphur; neither is there any neceſſity of treading in the guide's ſteps; for, very often, it cannot be done, the aſhes inſtantly filling up the impreſſion of his feet. From this Vulcano has been too often known to iſſue a *lava* or mixed floods of melted ſulphur, metallic ore and roſin, to the inexpreſſible damage of the neighbouring country. The *ſcoria* of this ejected matter ſtill lies ſtratum upon ſtratum with large ſtones projecting from them, which, in their courſe along the ſulphureous ſtream, were ſtopped by their inequalities; and fixed as the melted matter gradually hardened; whereas had the ſtream been entirely fluid, it would have cooled and ſettled in a more even and uniform ſurface. In the year 1694, the country was viſited with one of thoſe fiery *lava's*; and the burnt ſtones, though forced under the melted matter with poles, immediately emerged again. Theſe ſtreams or currents are not thrown up from the mountain like the ſtones, but pour down as from an inclined veſſel; ſo that it ſeems as if ſuch an effuſion could proceed from no other cauſe but the fulneſs of the whole cavity and all the receſſes of the mountain of melted ſubſtances. Some pretend to have computed, that, during the eruption in the year 1694, ſo great a quantity of *lava* was diſcharged, that in ſome places it hardened at the height of ſixty ells above the ſurface of the ground; and that, if it had been accumulated into one maſs, it would have equalled in bulk the mountain from the bowels of which it had iſſued. If this be true, what muſt we think of the abyſs to which this vaſt moun-

tain is, as it were, the ſpiracle. The matter thrown up by mount Ætna, in 1669, is ſaid to have amounted to 93,838,750 cubic feet *. I here ſearched very narrowly for pumice-ſtones, but could not ſee a ſingle ſtone of that kind all over the mountain. In the *ſcoriæ* are ſcattered up and down ſeveral burnt ſtones that are very porous; but, on account of their weight and dark aduſt colour, they differ very much from the genuine pumice-ſtones found about Baiæ and its neighbourhood. By chemical experiments it appears, that the ſtones ejected by Veſuvio contain pitch, ſulphur, vitriol, alum, antimony, marcaſſite, arſenic, *&c.* The differences of the *ſcoriæ* in colour and ſubſtance have therefore nothing ſtrange in them; as, from the various mixtures of ſuch bodies with earth and ſtone, there muſt reſult a great diverſity in the alterations they undergo by ſuch a vehement and laſting fuſion or ignition. Small quantities of gold, ſilver, copper, tin, lead, and other minerals have alſo been extracted from them, which give a light into the conſtitution of the adjacent ſtrata. I pulveriſed one of theſe ſtones of a red and yellow colour, and applied the magnet to it, but I could obſerve no attraction or even adheſion; which unqueſtionably was owing to the prevalency of the remaining ſulphur. I was ſenſible the magnet has no effect upon iron ore, however abounding with metal, till by a ſtrong fire the ſulphur mixt with it be expelled; and hereupon repeating the trial with a black clod which had been thoroughly burned, the adheſion was very ſtrong. I ſhall not animadvert on what ſome perſons have ſaid of their finding in theſe cinders ſparks of rubies and other gems: vitreous ſubſtances I myſelf ſaw; but theſe may have been cauſed by the fuſion of a fine ſand, ſalt, and marcaſſite. As I was ſtanding at one of the former mouths or apertures of Veſuvio, a ſtone of a greeniſh yellow, ejected from the mountain, fell cloſe by me. Upon taking it up when it had cooled, I found it to be covered with a kind of gloſſy varniſh, and to contain ſeveral bits of glaſs; but, at my return, I

No pumice-ſtones on mount Veſuvio.

Minerals in the ſtones.

Experiment with the magnet.

* This is the computation of Dr. Burnet in his Theory of the Earth. Virgil ſays,

Vidimus undantem ruptis fornacibus Ætnam,
Flammarumque globos, liquefactaque volvere ſaxa.

What rocks did Ætna's bellowing mouth expire
From her torn entrails! and what floods of fire!

DRYDEN.

found

found its beauty very much diminiſhed by rubbing againſt ſome other ſtones in my pocket, which I had picked up. I made uſe of water for cleaning it, which rather penetrated the ſtone, and diſſolved its texture, ſo that a greeniſh liquor was continually ooſing from it, and I was obliged to uſe proper means for drying it.

Near to the ſummit of the mountain we met with ſtones, at leaſt of a hundred weight, glowing hot, and when broken exactly reſembling red-hot iron, or the ſlag juſt taken out of a ſmith's forge. Theſe ejected ſtones immediately ſet paper on fire; and, if our guides may be relied on, they had been but juſt ejected from the abyſs. I ſaw about fifteen of theſe, but not one thrown in the air or in motion. As we ſtill advanced, our ears were frequently aſſaulted with a horrid noiſe like that of the exploſion of a whole battery of cannon; and under our feet we were ſurpriſed with a continued noiſe, not unlike the boiling of a large cauldron. Upon making a hole with a ſtick in the aſhes but a few inches deep, a heat was immediately felt in it, which in ſome places was hotter than a man's hand could bear. We perceived the ſmoke to iſſue out as it were in ſeveral places through ſmall fiſſures. I was for a long time at a loſs what to make of great numbers of little round holes about half an inch diameter in this part of the hill, till I found them to be avenues to the neſts of waſps and hornets, which retreated hither on account of the heat; the cold at this time of the year, and eſpecially in the night, being too ſevere for them at the foot of the hill. We found a ſcorched acorn among the aſhes, a conſiderable way up the hill, but it is no eaſy matter to form a probable conjecture from whence it came; not a ſingle tree or ſhrub being to be ſeen on all that part of the mountain, which is covered with aſhes and ſtones; and birds, which might have carried ſuch a thing by a way of food, are never known to viſit this dreary region.

Red-hot ſtones.

Heat of the ſoil.

At length, after many weary ſteps, we came to the place where formerly the largeſt mouth or aperture of the mountain was; but this has undergone ſuch changes by the frequent eruptions, that at preſent it is not only choaked up, but covered by a round hill of aſhes and cinders. In Addiſon's and Miſſon's time there was a plain of near three hundred paces to croſs before they came to the ſkirts of this round hill or new mountain; but ſuch great eruptions have ſo enlarged the circumference of the hill, that this interval in moſt places is now no more than a kind of trench ſeven

Former mouth of Veſuvio.

or

or eight feet deep, and about thirty paces wide. It is not improbable but in a few years this vacuity may be filled up, and thus the two mountains form but one. The lower or old mountain is of such a height that the trench is not perceived at the foot of it. Here we felt a very sensible increase of heat; and especially at every explosion of the mountain, which made the ashes fly against our faces, so that some of the company were obliged to cover their eyes. The ground also was almost insupportably hot under our feet; for the embers or slag burnt the very soles of our shoes. Here indeed we were not terrified with the horrid noises we had heard below; but every discharge was attended with a whizzing like that of a great number of rockets flying up at once. The multitude of stones and other matter ejected, together with the clouds of smoke with which the sky is totally obscured, resemble the springing of a mine. Most of the stones, especially the largest, the weight of which has not been much diminished by burning, return perpendicularly into the abyss from whence they were thrown up; and this possibly is several times repeated till their weight decreases, or a violent eruption happens, and then they are thrown beyond the verge of the aperture. Great quantities, however, fall on the sides of the hill, and the noise they make in rolling down is indeed something terrible. As the wind generally drives the ashes, smoke, &c. one particular way, it gives the spectator an opportunity of chusing the most favourable station; yet if the eruptions happen to be violent, there is danger of approaching on any side. It being a very bright day, we could perceive no flame at the mouth of the hill; and the great increase of the heat felt at every discharge might proceed from the melted matter and ignited stones thrown into the air, which in the night appear like red-hot bullets. The phænomena exhibited by vulcano's are not constantly alike; for they differ according to the violence or moderation of the eruptions. This has been observed so long ago as Virgil's time, who gives this description of Ætna:

- - - - Horrificis juxtà tonat Ætna ruinis:
Interdumque atram prorumpit ad æthera nubem,
Turbine fumantem piceo, & candente favillâ;
Attollitque globos flammarum, & sidera lambit.
Interdum scopulos avulsaque viscera montis
Erigit eructans, liquefactaque saxa sub auras
Cum genitu glomerat, fundoque exæstuat imo.

VIRG. Æneid. III. v. 571.

And

'- - - - And ſecure from wind,
'Is to the foot of thund'ring Ætna join'd.
'By turns a pitchy cloud ſhe rolls on high,
'By turns hot embers from her entrails fly;
'And flakes of mounting flames that lick the ſky.
'Oft from her bowels maſſy rocks are thrown,
'And ſhiver'd by the force come piece-meal down.
'Oft liquid lakes of burning ſulphur flow,
'Fed from the fiery ſprings that boil below.'

DRYDEN.

Sarnelli, biſhop of Biſceglia, informs us, that the upper or new mountain firſt appeared on the 26th of September, 1685. We had ſtill about eight hundred paces to aſcend among hot ſtones and aſhes; but the eruptions followed ſo thick upon one another, that before we could have reached the ſummit we muſt have ſtood at leaſt eight ſhocks more; and as the danger every minute became manifeſtly greater, and our faint-hearted guides grew exceſſively out of humour, we all agreed to return. After all, it is very probable, that, had we ventured to the aperture or mouth of Veſuvio, a thick ſmoke would have been all we could have ſeen, which would not have rewarded our pains and hazard. I wonder ſome travellers who affect great courage and intrepidity ſhould pretend that they had been on the ſummit of the hill during an eruption, and that looking down the aperture they ſaw the vaſt hollow all on fire and full of ſulphur, pitch, and metal boiling with prodigious vehemence; whereas ſeveral curious perſons of undoubted veracity, who have been more than once on the top, when the mountain was ſtill, aſſured me, that, by reaſon of the ſmoke, it is very ſeldom they could get a ſight of the bottom of the cavity; which is alſo ſubject to great variations: for it is ſometimes of a vaſt depth, and at other times but a little more than two hundred feet, according to the height of the melted matter, at the laſt eruption, which by hardening gradually forms this bottom. Some have ventured a conſiderable way down the cavity; but this is a temerity from which no real advantage or glory can accrue. Such raſhneſs about two years ſince unhappily proved fatal to an Engliſh gentleman of a very good character, both for his learning and morals. If a ſtone be rolled down the aperture; within a ſhort time after, an eruption, followed by a hollow ſound and a cloud of ſmoke, happens. The

aſcent

aſcent to the ſummit takes up two hours; but the deſcent takes leſs, and is much eaſier: for the aſhes often carry one ſeveral paces downwards at one ſlide. Some days after this excurſion, I obſerved from Naples, in the evening, that the mountain continually ejected ſtones, *&c.* and over it appeared a pale gleam, which, at firſt, I took to be flame: it continued a long time gradually aſcending, and at length I diſcovered it to be the refraction of the beams of the ſetting ſun through the fuliginous exhalations iſſuing from the aperture. As the ſun gradually deſcended towards the horizon, this phænomenon inſenſibly diminiſhed; when it was ſet, it totally diſappeared. A ſtrong party of us (for otherwiſe it is very dangerous to walk the ſtreets of Naples in the night) uſed moſt evenings to go to the great area near the vice-roy's palace, to obſerve the changes in the appearance of Veſuvio. On the 17th of March, to the left of the place where we had taken our ſtation on the mountain there was a continual fire; and from the upper aperture, every four or five minutes, iſſued ignited columns, in appearance about four feet high, and near a foot and a half in diameter. On the 18th, that part near the old *bocca* or mouth of Veſuvio was all in glowing fire, but without any conſiderable blaze; whilſt the upper, or new mountain, emitted towering flames without intermiſſion; and vaſt clouds of ſmoke appeared above the ſummit of the mountain. On the 19th there was a general fire ſpread all over the upper mountain, and in the city of Naples were heard ſubterraneous rumblings and concuſſions like the diſcharge of cannon at a diſtance. On the 20th, and likewiſe on the 1ſt day of April, the fire was viſible at Gaëta, which is ſix ſtages from Veſuvio; and as abundance of aſhes was driven by the wind to Naples, recourſe was had to proceſſions, and the invocation of St. Januarius, in whom, in all public calamities, the Neapolitans place a great confidence; but of late, to make matters ſure, the archangel Michael has been added as a collegue to that ſaint. It muſt be owned their devotion is very well grounded if what they tell us be true, namely, that upon the ſaint's head being expoſed, and proper ſupplications made to him, the wind has immediately ſhifted, and ſometimes the eruptions of Veſuvio have been ſuppreſſed; and ſo powerful a protector well deſerved the honour of a large medal, which the governor of the treaſury-chapel, where the ſaint's reliques are kept, had ſtruck. On one ſide is the effigies of this ſaint, with theſe words round it:

Medal of St. Januarius.

D. JAN.

D. JAN. LIBERATORI. VRBIS.
FVNDATORI. QVIETIS.

'To St. Januarius, the deliverer of the city, author of 'its ſecurity.'

On the reverſe are two phials, repreſenting thoſe in which his miraculous blood is kept; under them is a garland, with this legend:

POSTQVAM. COLLAPSI. CINERES.
ET. FLAMMA. QVIEVIT. CIVES
NEAPOLITANI. INCOLVMES.
A. D. MDCCVII.

'The aſhes ſubſided, the eruption ſuſpended, and the 'citizens of Naples preſerved in the year 1707.'

In commemoration of this ſame miracle of the year 1707, a marble ſtatue of the ſaint, with the following inſcription, has been erected on the ſpot near the church of S. Caterina à Formello, where the ſaint's head, attended by numerous proceſſion, was placed on an altar which faces Veſuvio, as it were to keep it in awe: Thankſgiving monument.

DIVO JANUARIO,
Urbis Neap. Indigetum Principi,
Quòd Montis Veſuvii
Anno MDCCVII.
Cum Maxima ignis eruptione
Facta, dies complures magis
Magiſque ferociret,
Jam ut certiſſimum Urbi
Totique Campaniæ
Incendium minaretur,
Sacri oſtenſu capitis
In arâ hic exſtructâ
Excidioſos impetus
Extemplò oppreſſerit,
Et omnia ſerenârit,
Neapolitani
Ejus divini Beneficii
Uti & innumerorum aliorum
Quibus à Bello, Fame,
Peſtilentia, Terræ motu,

Urbem,

Urbem, Civitatemque
Liberavit memores
P. P.

'To St. Januarius, the chief of the Neapolitan ſaints, 'by the expoſure of whoſe ſacred head on an altar erected 'on this ſpot, a moſt dreadful eruption of mount Veſuvio in '1707, which had raged ſeveral days with increaſing vio-'lence, ſo as to threaten the city and the whole country 'with an unavoidable conflagration, was inſtantaneouſly 'ſuppreſſed, and fair proſperous weather ſucceeded, the 'Neapolitans, in acknowledgment of this, and innumera-'ble other ſignal deliverances from war, peſtilence, famine, 'and earthquakes, have erected this monument.'

Aurelius Victor, and other hiſtorians, who relate that it was in the reign of Veſpaſian when fiery eruptions from this vulcano were firſt perceived, are eaſily confuted from Strabo, who lived in Auguſtus's time. It is alſo far from being true that Pliny the elder loſt his life on this mountain; for it appears from the younger Pliny's account of his uncle's death *, that he was at a conſiderable diſtance from Veſuvio; and being very fat and aſthmatic, the air then ſaturated with ſulphureous particles, obſtructed his reſpiration.

Since the Chriſtian Æra above twenty remarkable eruptions of Veſuvio are recorded by hiſtorians; but it is very probable that in ſo many centuries the number muſt have been greater. It is certain, however, that one of the moſt violent eruptions of this vulcano, was that which happened in Titus's reign, by which Herculaneum, or Heraclea †, and Pompeii, two towns near Naples, were deſtroyed ‡.

Deſtruction of Herculaneum and Pompeii.

Accord-

* Pliny's words are, *Innixus ſervis duobus adſurrexit & ſtatim concidit, ut ego conjecto, craſſiore caligine ſpiritu obſtructo, clauſoque ſtomacho, qui illi naturâ invalidus & anguſtus & frequenter interæſtuans erat. Ubi dies redditus, corpus inventum eſt integrum, illæſum opertumque, ut fuerat indutus: habitus corporis quieſcenti quam defuncto ſimilior.*

† The remains of Heraclea, diſcovered in our days, have for ſome years exerciſed the pens of the moſt learned antiquarians.

‡ This country has, by earthquakes and eruptions of Veſuvio, undergone ſo many changes, that the ſituation of theſe towns cannot be exactly determined. In the like deſtiny Thaurania, Cora, or Thora, and Stabia have been involved. The damages which Pompeii and Herculaneum ſuſtained by an earthquake in Seneca's time, are related at large in the vith book of his Natural Queſtions, and likewiſe in Tacitus's Annals, *lib.* xv. Probably it is to that earthquake, and not to an eruption of Veſuvio, that Dion

According to Dio Caſſius, the aſhes, during that eruption, were driven as far as Africa, Syria, and Egypt; and at Rome the ſun was totally obſcured by them *.

It might be ſuppoſed that the manifeſt danger continually hanging over the heads of the inhabitants of this country from earthquakes and the irruptions of Veſuvio ſhould make ſome happy impreſſion on their minds, and diſpoſe them to lead pious and moral lives; but it is far otherwiſe: for the generality of theſe people are like ſailors, and never think of heaven or hell but in imminent danger; and, as ſoon as that is over, eagerly return to their former wicked practices. Of this there was a ſtriking inſtance in the year 1707, when the people flocking out of the city to ſee the fiery torrent from the mountain, which began to harden, gave themſelves up to all ſorts of debaucheries.

The variety of mineral and other ſubſtances ejected by Veſuvio, ſufficiently indicate the nature of the vaſt hollow within the mountain, and the cauſe of its fiery eruptions; for quick ſulphur and the filings of iron being kneaded together into a kind of dough, is not only violently heated, but even kindled into a flame, by the addition of a little cold water. Lemery, in his garden at Paris, once made an artificial volcano of this ſort, which took fire ſpontaneouſly; and later chemiſts inſtantly produce flame from the mixture of two different liquids properly prepared. That the ſtrata under Veſuvio and other volcano's, contain abundance of ſulphur and iron †, appears evident both by the cinders ejected and the chalybeate ſprings iſſuing from the root of this mountain towards the ſea-coaſt. The proximity of the main ſea not on-

Inſide of Veſuvio.

Artificial volcano.

Dion Caſſius, *lib.* lxvi, alludes, when he ſpeaks of the ſudden fall of a theatre when crouded with the inhabitants of theſe two cities: for the ravages cauſed by the eruption of Veſuvio, as appears from Pliny, were not cauſed on a ſudden, but the fire gradually increaſed; and ſelf-preſervation would naturally have prompted the people to hurry out of the theatre at the firſt appearance of danger.

* The eruption of Veſuvio in 473, according to Marcellinus Comes, covered all Europe with aſhes: *Veſuvius, mons Campaniæ torridus, inteſtinis ignibus æſtuans exuſta vomuit viſcera, nocturniſque in die tenebris omnem Europæ faciem minuto contexit pulvere. Hujus metuendi memoriam cineris Bizantii annuè celebrant* viii. *Idus Novembris.* 'Veſuvius, a volcano in Campania, ejected from its inflamed bowels ſuch prodigious quantities of matter as obſcured day-light, and covered all Europe with aſhes. The anniverſary of this devaſtation is obſerved at Conſtantinople on the 6th of November.' This day of humiliation is likewiſe mentioned by Procopius *de Bello Goth. lib.* ii. *c.* 4.

† The ſoil about Viterbo, Pozzuolo, Sienna, and the iſlands of Stromboli, Lepari, Sicily, &c. is of the ſame nature.

ly

ly ſupplies water for the aliment of the inflammable ſubſtances, but likewiſe ſalt and pitch, which it waſhes away from their ſubterraneous beds; and from theſe alſo proceeds the ſaline acridity of the ſea-water: for oil of ſea-coal (which has a great deal of pitch in it) mixed with common ſalt and water, gives it a taſte like that of ſea-water. In a calm the fiſhermen about Reſina and Torre, two villages on the ſea-coaſt near Veſuvio, look out for Pretoleum, a fragrant kind of oil which floats on the ſurface of the ſea, and take it off with pieces of ſponge: this they ſell for a good price to the apothecaries. It is plain that Veſuvio has a communication with the ſea, not only from the waters being ſurpriſingly abſorbed in 1631 as an immediate prelude to the eruption of the mountain, ſo that ſeveral veſſels, afloat before, were left dry; but alſo by what happened in 1698, for in that year the ſea ſuddenly ebbed twelve paces, and the mountain diſembogued a vaſt torrent of pitch and other combuſtibles; and on the return of the ſea to its former height, and the ceſſation of the igneous diſcharge, great quantities of ſhells, *&c.* were found along the ſhore near the mountain, which were half burnt, and emitted a ſulphureous ſmell. Parrini and Boccone farther affirm, that, in a violent eruption of Veſuvio, hot ſea-water, fiſhes, ſhells, and ſea-weeds have been ejected by that mountain.

Communication betwixt Veſuvio and the ſea.

This vulcano, however, affords ſeveral freſh ſprings, of which ſome are conveyed to Naples by a beautiful aqueduct, to the great conveniency of the inhabitants. Theſe waters have not the leaſt heat in them; and, what one could leſs expect, a very cold wind is felt to blow from ſeveral fiſſures or chaſms in the ſide of the mountain.

Freſh water in the mountain.

I ſhall add, that tho' a new mountain has riſen on the ſummit of Veſuvio over its former aperture, yet it wants ſomething of its ancient height. Of this there is ocular demonſtration likewiſe with regard to mount Ætna in Sicily; the top of which, within theſe ſixty years, might be ſeen from Furnari and other places thereabouts, but cannot be diſcerned from thence at preſent.

The height diminiſhed.

Such is the climate of Naples, and the ſouth part of this kingdom, that little or no winter is known there. Garden-vegetables are in ſeaſon there all the year round. Ice is ſeldom ſeen in the level country, and ſnow fell but twice during theſe laſt five years; and then it diſſolved as ſoon as it touched the ground. Among the inhabitants of the mountains it is a branch of trade to gather ſnow, and ſend it to

Temperature of the air.

Naples,

Naples, where it ſupplies the want of ice for cooling liquors *, &c. The extreme ſummer heats, however, never fail of being tempered by cool evenings, which are ſpent in taking the air, after being confined within-doors during the ſultry heat of the day. Of the fertility and wealth of this country, ſome idea may be formed by conſidering how long it has been under a foreign government, which by contributions, troops, wars, and other circumſtances, muſt neceſſarily have drained it of vaſt ſums. Yet this country is ſtill in a much better condition than many of the ſtates of Italy, and capable by proper meaſures of affording new ſources of wealth. The tobacco-farms alone in this kingdom produce near thirty thouſand ducats annually. Fruitfulneſs of the country.

But amidſt its fertility and other natural advantages, the kingdom of Naples is not without many inconveniencies. Inconveniencies in the kingdom of Naples.

Beſides the frequent calamities this country is ſubject to from the neighbourhood of mount Veſuvio, it ſuffers extremely by earthquakes; particularly the ſouth part of the kingdom, all over which are to be ſeen the melancholy remains of cities, once famous in hiſtory, but now almoſt without a name †. Earthquakes.

Another diſagreeable circumſtance, but common to moſt other parts of Italy, is the ſwarms of lizards, eſpecially of the green kind. In ſpring hundreds of theſe little animals are ſeen baſking themſelves on the flat roofs, and as they crawl up and down the walls, if a window or door be left open, they make their way into the houſes. The green lizards are very nimble, and have a fine gloſſy ſkin and very beautiful eyes; but they are quite harmleſs. About Fondi, Capua, and Gaëta, there is a noxious ſpecies of lizards, Lizards.

* The climate of Sicily is ſo hot, that even in January the ſhade is agreeable, and not a chimney is to be ſeen all over the iſland. In March ſome cold piercing winds may happen to ſet in for a few days; but this inconveniency is relieved by a very ſmall coal fire. The uſe of ice and ſnow in liquor, I ſuppoſe, was firſt introduced to gratify the palate; but now it has the ſanction of the faculty: and ſince its coming into general vogue, the fatal rage of fevers is ſaid to be conſiderably abated. Plempius, in his treatiſe de *Valetudine Togatorum tuenda*, affirms, that ſince the uſe of ſnow has obtained in Meſſina, the burials of that city are decreaſed a thouſand every year; and that this cuſtom has been attended with the ſame ſucceſs in Spain, appears from Ludov. Nonnius, *de re cibaria*, lib. iv. cap. 5.

[The author takes no notice of the frequency of pleuriſies in thoſe countries where this cuſtom has been introduced, particularly in France.]

† Sicily, which formerly made one continent with the kingdom of Naples, is, in this reſpect, not leſs unfortunate, having, in January 1693, by one ſingle earthquake loſt forty-nine towns and villages, nine hundred and twenty-two churches, colleges and convents, with ninety-three thouſand perſons buried in the ruins.

commonly but improperly called *tarántula*, whoſe bite is attended with danger; theſe are brown, larger than the green ſort, and, when the tail is cut off, reſemble a toad.

Scorpions. The ſcorpion is a much greater nuiſance, which harbours not only in old buildings and under large ſtones, but infeſts the houſes in this country; ſo that in ſome places it is not unuſual to make the bed-ſteads of poliſhed iron, and to place them at ſome diſtance from the wall, to prevent theſe vermin from getting into the beds. It is true, they ſeldom hurt, unleſs they are firſt aſſaulted or accidentally injured; which may eaſily happen only by a man's turning himſelf or moving a leg or an arm in a bed where theſe noxious animals harbour themſelves. The ſureſt remedy againſt the ſting of a ſcorpion is to bruiſe that animal and bind it faſt on the wound; or if that cannot be done, the beſt way is to foment it with oil-olive, in which dead ſcorpions have been ſteeped, applying warm bandages to the part, and to give the patient warm draughts of theriaca mixed up with a generous wine to promote perſpiration. This oil, Boccone (*Obſerv. Phyſ.* xviii.) ſays, is a ſovereign remedy againſt the

Where moſt dangerous. ſting of the ſpider called *ſolifuga*. In the northern parts of Italy this creature has little or nothing of that rage and venom which appears in thoſe of hotter climates, as Malta and Africa. The venom or poiſon of vipers has alſo the like gradations according to the proximity of the country to the equator. Scorpions yield a ſalt and oil which are a part of the *materia medica*. They are caught in great numbers among ruins or in ſtony places, and being taken hold of with a pair of pincers, are dropped into a narrow-necked glaſs veſſel which is too ſlippery for them to climb out of.

Whether they kill themſelves. A late naturaliſt ſays, that the ſcorpion, when hemmed in with live coals, or any kind of fire, upon its being moved nearer to him, and finding no way to eſcape, plants itſelf in the middle of the circle, turns up his tail and ſtings himſelf in the head. This obſervation at firſt ſight had appeared to me very ſuſpicious, and made me imagine that this pretended ſuicide was no more than a natural motion of the animal on ſuch an occaſion. Being at Naples I was determined to bring this vulgar error to the teſt of repeated experiments, which proved it to be no other. Some of the ſcorpions, inſtead of going round to look out for a paſſage to eſcape, ran directly into the fire, where they were ſoon conſumed; others, upon feeling the heat of the fire, drew back and fell into a kind of convulſions, but never offered to dart their

ſting

ſting into their heads; others again lay quite ſtill, and, as if they made a virtue of neceſſity, quietly ſubmitted to be burnt to death. As groundleſs is the notion, that a ſcorpion when thrown into oil, deſtroys itſelf in the ſame manner, whereas ſome will live in it twenty-four hours, and when they expire do not exhibit the leaſt appearance of ſtinging themſelves to death.

Another plague almoſt peculiar to the kingdom of Naples, eſpecially the ſouthern parts, is the tarantula; ſo called from the city of Tarento, in the neighbourhood of which they abound, and are the largeſt and moſt venomous. This is the *Phalangius* and *Phalenges* of Pliny and other ancient naturaliſts. The perſons bit by this inſect, by the Italians are called *Tarantolati*; and their extravagant viciſſitudes of ſhrieking, ſobbing, laughing, dancing, &c. are pretty well known. Very few of ſuch unhappy perſons can bear the ſight of black or blue, but ſeem delighted with red and green objects. They are alſo ſeized with an averſion to eating fruit or vegetables. A melancholy ſilence and a fixed eye are the firſt ſymptoms by which the bite of the tarantula diſcovers itſelf; and then muſic is immediately called in to the aſſiſtance of the patient to rouſe him to a violent motion, and by that means to promote perſpiration and a copious ſweat. But neither the ſame tunes nor the ſame inſtruments anſwer this end with regard to different patients; ſeveral trials are therefore made, and chiefly with the guitar, hautboy, trumpet, violin, and Sicilian kettle-drum. The tunes that uſually have the beſt effect in theſe diſorders are *la Paſtorale* and *la Tarantella*. In ſome parts of the kingdom of Naples, particularly in Apulia, the venom of the ſcorpions is ſo ſubtle, that their ſting produces the like effects as the bite of the tarantula; and though the two before-mentioned tunes have a proper effect on theſe patients alſo, yet they require ſofter inſtruments, as the flute, &c. but accompanied with a briſk beat of the drum. The country people, who are more or leſs ſkilled in all theſe inſtruments, inforce the operation of their muſic with grimaces and odd geſticulations. The *Tarantolati* on their ſide vigorouſly exert themſelves, regulating their motions according to the muſic till the venom is quite expelled; this exerciſe and cure ſometimes takes up five or ſix days. It is not to be ſuppoſed that they are kept continually dancing for ſo many days: when nature ſeems to be exhauſted the muſic is ſuſpended, and the patient put to bed well covered, and a ſudoriſic cordial given him to promote Tarantula.

perſpiration. It is remarkable, that the patient on his recovery remembers nothing of what paſſed during his diſorder. If the cure be not perfectly effected, and the poiſon entirely expelled, the ſame ſymptoms fail not to appear again the ſucceeding year, eſpecially during the ſummer heats; and ſome have laboured under this terrible diſorder at intervals for ten, twenty, and thirty years, and others during their lives. Inſtances are not wanting of ſuch perſons who merely from a ſenſe of their incurable ſtate, or from the melancholy effects of the venom, have drowned themſelves. If the tarantula be killed immediately after the bite, the venom with its effects is in a way of being expelled the firſt year by vigorous dancing; or if with the ſame exerciſe, previous to a fomentation, an inciſion be made in the part affected, and Venice-treacle, or in want of that, mithridate, orvietan, or a clove of garlic bruiſed be applied, the ſame ſucceſs may be expected: but in caſe theſe two precautions be neglected, it is ſeldom that any remedies adminiſtered afterwards, can preſerve the unhappy patient from a long continuance of the uſual ill conſequences attending ſuch a misfortune, as melancholy, laſſitude, loſs of appetite and indigeſtion. If the patient uſes no means for cure, a few days infallibly carry him off. The petticoats of women are apt to harbour theſe vermin, and conſequently they are more liable to be bitten by them than men. The bite of a tarantula at firſt occaſions only a ſmall red tumour like that occaſioned by the ſting of a waſp; and there are above eight ſpecies of them differing in ſize, colour, and form, but producing the ſame miſchievous effects by their venom. In the dog-days and during the violent heats, the tarantula is moſt dangerous; eſpecially on the plains, as if theſe creatures were incited to greater rage by the heat of the ſun: for thoſe of Tuſcany never occaſion ſuch deplorable diſorders as the malignant kind found in Apulia; and even in theſe, when carried to the northern parts of the kingdom of Naples, or to Rome, the venom is rendered leſs noxious, ſo that their bite is attended there only with a ſlight tranſitory pain *.

In the iſland of Corſica there are neither wolves not vipers; but its tarantulas and ſcorpions are extremely venomous †.

* *Vide* Boccone, *Obſerv. Phyſ.* XVII.

† One kind of the Corſican ſpiders bite like the Apulian tarantulas, another ſtings; but the beneficent Creator has checked their increaſe by means of a ſpecies of waſps which make terrible havock among them. *Boccone Obſ.* I.

The

The tarantula's chief haunts are holes in the earth, old walls and hollow trees, and the cobweb it makes is ſtronger and coarſer than that of a common ſpider. The poiſon is contained in two ſmall veſicules within the gums near two fangs, with which they are armed beſides leſſer teeth. Its haunts.

But, according to ſome, a greater evil ſtill remains; and the worſt creatures in this delicious country, ſay they, are the inhabitants themſelves, who, beſides their execrable and unnatural luſts, are of a vindictive, treacherous, bloody diſpoſition. The people wicked.

Though national charges generally imply ignorance, narrowneſs of ſoul, and uncharitableneſs, it is certain, however, that the hiſtory of Naples, almoſt beyond any other, abounds in ſad inſtances of the exceſſive depravity of human nature. Tophana the noted female poiſoner, who firſt invented the *Aqua Tophania* is ſtill living in priſon here, and few foreigners leave Naples without ſeeing this infernal hag. She is a little old woman who had entered into a kind of religious ſiſterhood; and on this account, if not on a worſe, her life has been hitherto ſpared. She is ſaid to have poiſoned ſome hundreds of people, and was remarkably liberal of her drops, which ſhe gave by way of alms, to wives who, from ſeveral intimations, ſhe knew would not be inconſolable for the death of their huſbands. Five or ſix drops of this liquid it ſeems anſwer the purpoſe, and may be lowered or tempered ſo as to take effect in any determinate time. This water continues ſtill to be privately made at Naples under the appellation of *Acquetta di Napoli*, and not many years ſince a ſmall caſk of it was according to orders ſent to a certain country. But ſince lemon-juice has been found to be a ſort of antidote againſt it, this vile compoſition is fallen into ſome diſrepute. The humane Dr. Branchaletti wrote a book expreſly on the remedies or antidotes againſt theſe Stygian drops; but all the inventions to counterwork this poiſon preſuppoſe the fatal potion to be very recently adminiſtered, or previouſly guarded againſt, upon any ſuſpicion, by ſuch preſervatives. Poiſoning.

The inhabitants of this country have in all ages been remarkable for a voluptuous manner of living; the luxury of Capua and Atella is well known, and Naples is, by Ovid, ſtiled,

\- - - *in otia natam*
Parthenopen - -

'Naples of luxury the native ſeat.'

It muſt be owned that in no great city in Europe the proſtitutes are ſo numerous and ſo abandoned: theſe *Donne libere*, as they are called, amount to eighteen thouſand in this city, and in one particular part of it is a receptacle for two thouſand of them; and yet it is no uncommon thing for eccleſiaſtics to lodge in thoſe infamous parts of the town. This totally corrupts all the youth; and the clergy being exempt from the civil juriſdiction, and connived at by their ſuperiors that the ſacred order may not be diſgraced by puniſhments, ſet the worſt of examples. Any complaints againſt the latter from laymen are looked upon as the height of inſolence; it is not for them to ſcrutinize the actions of thoſe, to whoſe ſuperior lights they owe an implicit ſubmiſſion.

Sloth. The peaſants in this country are ſo ſlothful, as to prefer beggary or robbing to labour and induſtry; but in the city of Naples there is ſomething of an induſtrious ſpirit, and ſeveral flouriſhing manufactures are carried on there. It is a phraſe here, that a vice-roy, to keep the people quiet, muſt provide three F's, namely, *feſte*, *farine*, *forche*, i. e. 'feſtivity, flour, and gibbets;' the people being exceſſively fond of public diverſions, clamorous upon the dearth of corn, and ſeditious unleſs they are intimidated by ſeverity. Among their public entertainments, one of the moſt remarkable is the proceſſion with four triumphal cars on the four Sundays immediately preceding Lent, the firſt loaded with bread, the ſecond with fleſh, the third with vegetables, and the fourth with fiſh. Theſe proviſions are piled up very high, with muſicians placed at the top, and guarded by armed men till they are given up to be pillaged by the populace. But that which draws the greateſt concourſe at Naples is the Cocagna, or caſtle, built according to the rules of fortification, and faced all over with pieces of beef, bacon, hams, geeſe, turkeys, and other proviſions, with which the imaginary country of Cocagna is ſaid to abound; where the very trunks or branches of trees are ſuppoſed to be Bologna ſauſages. This welcome ſpectacle is exhibited once a year, and on each ſide of the caſtle is a fountain running with wine during the whole day. A party of ſoldiers is poſted to reſtrain the ardour of the populace till the vice-roy appears in his balcony, which is the ſignal for the aſſauſt.

Neapolitan nobility. It is uſual for the Neapolitan nobility to ſpend ſome years in a parſimonious retirement on their eſtates in the country, that they may cut a figure for a while in the city, and live in a profuſe

a profuſe magnificence; ſo that the generality of them are ever running into extremes, but their fortunes are not very conſiderable. This is the conſequence of the diſproportion of their great number to the ſmall extent of the kingdom; for there are in the kingdom of Naples a hundred and nineteen princes, a hundred and fifty-ſix dukes, a hundred and ſeventy-three marquiſſes, forty-two counts, and four hundred and forty-five barons, all vaſſals of the crown. Many a ſpot of land not worth above fifty dollars a year gives the title of marquis to the owners; ſo that they are in general very poor.

The ſtanding forces throughout the kingdom do not exceed fourteen thouſand men, a number very inſufficient for keeping the inhabitants in awe on the approach of an enemy. The vice-roy's ordinary income is eighteen thouſand *ſcudi*, or crowns, a month; and the ſeveral officers of his court, which is very ſplendid, have ſtated ſalaries from funds appropriated to thoſe ſervices; ſo that here is no room left for ſavings out of the pay of the guard, the chapel, the band of muſic, company of comedians, and the like attendants on a court, but every thing continues on its original footing. The vice-roy's poſt is only triennial; but, at the expiration of ſuch a term, the commiſſion is renewable *. Army.

As to the currency of money, a Spaniſh piſtole, or old louis-d'or, is here equal to forty-five *carlini*. The papal money alſo goes at the rate of four *carlini* for three *paoli*. By a ducat is here meant an imaginary piece, equal to ten *carlini* †. Current coins.

LETTER LVIII.

Of the City of NAPLES in general, and its public Buildings.

SIR,

THE city of Naples lies in forty-one degrees and twenty minutes north latitude: its walls are moſtly faced with a hard black ſtone, called *piperno*, and are nine Italian miles

* The reader will naturally ſuppoſe that the court and government have undergone great alterations within theſe few years, ſince a prince of Spain of the Bourbon family aſcended the throne of Naples and Sicily, and reſides in the capital of the former.

† Three ſhillings and four-pence ſterling.

Buildings. in circuit; but there are near twenty ſuburbs included. If Naples has not ſuch magnificent palaces as are to be ſeen at Rome and Genoa, it has alſo very few of thoſe mean houſes, which, in other cities, diſgrace their fineſt ſtreets. The roofs of the houſes here are flat, and ſurrounded with elegant baluſtrades: the ſtreets alſo are very well paved, and moſt of them with very large ſquare ſtones; but the fault is, that they have no ſlope or gutters to carry off water, &c. The fineſt ſtreet for length, breadth, &c. is that called *la Strada di Toledo*, and yet not one eminent palace is to be ſeen in it; the breadth is about twenty-three common paces; and, after running in a direct line of fifteen hundred paces, it is continued ſome hundreds more in an eaſy curve line. It ſeems an inexcuſable neglect that the ſtreets of Naples are not lighted at night, as the lamps would not only be an ornament to the city, but would alſo prove a conſiderable ſecurity for perſons who walk the ſtreets; for few cities are more dangerous after dark.

Harbour. The harbour of Naples is very ſpacious, and has a grand light-houſe, with a mole near five hundred paces in length, which ſeparates the Porto della Citá, or main harbour, from the Darſena, or baſon. The latter lies behind the Caſtello Nuovo, and has generally in it four galleys, the crews of which, both rowers and ſoldiers, are obliged every Lent to come to a formal confeſſion, and to receive the ſacrament.

Annual communion on board the galleys. The devotions of the firſt galley are followed by a day of reſt, the ſecond by a like interval, and ſo on. In the evening, at the cloſe of the proceſſion uſual on ſuch ſolemnities, the hoſt is expoſed, and all the galleys honour it with a ſalute.

Number of inhabitants at Naples. The number of inhabitants at Naples cannot be leſs than three hundred thouſand; and as its commerce occaſions a great ſtir and buſtle, Rome, in compariſon of this city, has by ſome travellers been looked upon as a kind of deſart.

Fountains. The great number of fountains in Naples are very elegant ornaments to the city, though in moſt of them the water is none of the beſt. Of theſe fountains the fineſt is that of Medina, facing Caſtello Nuovo, or the new caſtle; the upper baſon is ſupported by the three graces, and on the top ſtands a ſuperb Neptune, attended by ſeveral other figures, all ejecting water, which make a very grand appearance. The inſcription is as follows:

CAROLO

CAROLO II. REGNANTE
Hic ubi pulvereo ſqualebat Olympia tractu,
Nunc hilarant fontes ſtrataque ſaxa viam,
Quam Ducis adjutâ auſpiciis opibuſque dicavit
Medina Cœli nomine Parthenope,
Excell. Dom. D. Ludovico de Cerda,
Cœli Duce, Prorege
Cœvitas Neapolis Anno
M. DC. XCVII.

'In this place, which was formerly a duſty waſte, Naples, under the auſpices of the duke of Medina Cœli, has cauſed this refreſhing fountain, which, in gratitude to his munificence, bears his title, and a noble pavement to be made, in the reign of his catholic majeſty Charles II. his excellency don Lewis de Cerda, duke of Medina Cœli, being vice-roy. 1697, *&c.*'

There is a long inſcription on a fountain in the great market-place, and on moſt of the other fountains in the city, which are full of flattery to their vice-roys.

The fountain in St. Lucia, by Giovanni di Nola, an eminent architect, with that in the ſtreet near St. Lucia, by Coſmo Fanſego, are both of an elegant architecture, and adorned by good pieces of ſculpture. Not far from the Darſena is another fountain, adorned with a ſpread eagle.

A very fine aqueduct ſupplies the city with a vaſt quantity of water from the foot of mount Veſuvio, by means of which, Alphonſo II, in 1442, made himſelf maſter of the city of Naples. The place where formerly was the greateſt reſervoir of theſe waters, is at preſent known by the name of *Seggio di Nido*, or *di Nilo*; where there is an antique ſtatue of the river Nile, repreſented under the figure of an old man ſitting on a crocodile, with boys playing about him; the head is modern, as appears by an inſcription under it.

Aqueduct from Veſuvio.

Statue of the river Nile.

The ſtatue of *Jupiter Terminalis*, another antique, ſtands near the arſenal: it was dug up at Puzzuolo, and erected in this place by the duke of Segovia, when vice-roy.

Of all the palaces in Naples, that of the vice-roy is, agreeably to the dignity of the owner, unqueſtionably the moſt magnificent. As to its beauty, it is ſufficient to ſay that it is the work of the famous *cavaliere Fontana*. The great *per-*

Vice-roy's palace.

ron

ron is divided into two flights of ſteps, and is of white marble. It is eleven common paces in breadth, and a ſuperb work. At the foot of the ſteps on each ſide is the ſtatue of a river; that on the left-hand repreſenting the Tagus, and that on the right the Ebro, with inſcriptions under them.

The eye of a connoiſſeur, at entering the palace on this ſide, muſt be immediately offended at the diſproportionate narrowneſs of the court to ſuch a large and ſuperb *perron*. In the audience-room are finely painted the moſt remarkable actions of the Spaniſh nation, among which it has been thought fit to place the expulſion of the Jews out of Spain. The *Sala Regia*, where the carnival entertainments are given, is hung with the pictures of all the vice-roys at full length. A particular gallery is taken up with the exploits of the duke d'Alva. In another ſaloon is repreſented the war carried on by Charles V. with John Frederic elector of Saxony. Indeed all the apartments abound in fine paintings, and beautiful tapeſtry.

In the palace-chapel are ſurpriſing quantities of plate; and behind the altar ſtands a moſt exquiſite white marble ſtatue of the virgin Mary. This palace has a ſubterraneous communication with the Caſtello Nuovo, which, in caſe of an inſurrection, is a very neceſſary reſource to the vice-roy and courtiers.

Caſtello Nuovo.

Caſtello Nuovo on one ſide joins to the ſea, and is always well garriſoned; forty-two pieces of ordnance are mounted on the walls and baſtions, among which are nine pieces taken by Charles V. from the elector of Saxony at the battle of Muhlberg.

An inſcription informs us, that on the baſtion del San Spirito formerly ſtood a large piece, called *Magdalena*, weighing twenty-one thouſand pounds, which carried balls weighing a hundred and twenty pounds. This deſtructive engine was caſt in the time of the emperor Maximilian I, and brought hither by Charles V.

Near the entrance of the caſtle ſtands a triumphal-arch, adorned with ſculpture, and the two following inſcriptions:

Alphonſus Regum Princeps hanc condidit arcem.

'This caſtle was built by Alphonſo, the beſt of princes.'

Alphonſus Rex Hiſpanus, Siculus, Italicus, Pius, Clemens, Invictus.

'Alphonſo

Castel st Elmo
Naples
Castell ovo

'Alphonſo king of Spain, Sicily, and Italy, the pious, 'the merciful, and the invincible.'

The place where this arch was erected is ſomething too narrow: the gate near it is adorned with ſome fine ſculpture in ſtone. Further on is a braſs gate, decorated with fine baſſo-relievo's, repreſenting ſome of the atchievements of the kings of Arragon. The caſtle-church is handſomely decorated with gilding and ſtucco-work; and a *Pietà*, in a room adjoining to it, is greatly admired. Facing the armory, Armory. which, according to Parrini, can compleatly furniſh fifty thouſand men, ſtands a marble antique ſtatue of a young ſoldier *, or, according to ſome, of the emperor Nero; as likewiſe that of braſs in the *facade* of St. Barbara's church in this caſtle is ſaid to be. In the church dell' Aſſunto is a picture of the wiſe men of the Eaſt, two of which repreſent Alphonſo and Ferdinand, kings of Spain. Vaſari ſays, this piece was the firſt work of Giov. da Bruggia in oil-colours: ſome, however, attribute it to the celebrated Zingaro, with this addition, that the heads of the three wiſe men are copied from the portraits of Charles king of Naples, and his ſons the prince of Salerno and the duke of Calabria. The caſtle-hall is ſo conſtructed, that a whiſper on one ſide is diſtinctly heard at the other.

Caſtello del Uovo, i. e. Egg-caſtle, ſo called from its oval Caſtello del figure, ſtands in the ſea, on a rock, which is joined to the Uovo. continent by a bridge of two hundred and twenty paces long. This caſtle is ſaid to have been anciently Lucullus's palace, and not originally ſituated on an iſland, but altered to its preſent ſtate and form by the Norman kings, on which account it was, for a long time, called the Norman caſtle. Over the entrance are theſe words:

Philippus Secundus Rex Hiſpaniarum Pontem a continenti ad Lucullanas arces, olim Auſtri fluctibus conquaſſatum, nunc ſaxeis obicibus reſtauravit, firmumque reddidit, D. Joanne Zunica Pro-Rege, Anno MDLXXXV.

* Cœleſtin tells us, that this ſoldier was a native of France, and maintained a poſt ſo bravely againſt a hundred men of the enemy, that he laid forty of them dead at his feet; but the Roman habit little agrees with the firſt part of this account.

'The

'The bridge from the continent to Lucullus's palace, having been broken down by the violence of the ſea and 'ſtorms, is now, by order of Philip II. king of Spain, repaired with greater ſtrength, and ſecured by a mole of huge 'ſtones, in the year 1595, &c.'

This caſtle is ſupplied with freſh water by means of a ſtone conduit embelliſhed with marble figures of all kinds of animals: it conveys the water from the city under the bridge to the caſtle, where are two reſervoirs, near a marble lion, with an inſcription in honour of Charles II. and the vice-roy.

Invention of mines.

The memory of Pedro Navarro is loaded with execrations at Naples, for his firſt making uſe of mines in ſieges: he was not, however, the inventor, but firſt conducted them ſo as to take effect. In the year 1487, an officer in the Genoeſe army, then in the field againſt the Florentines, and beſieging Serezanella, had contrived a mine, and ſprung it; but not anſwering the great expectations conceived of it, the inventor loſt all his credit, and ſuch projects were looked upon as chimerical. Pedro Navarro, at that time only a private centinel, having attentively conſidered the invention, thought the want of ſucceſs to be rather owing to miſmanagement, than to the impracticability of the thing itſelf; and, in the year 1503, the ſiege of the caſtle of Naples gave him an opportunity of putting his conjecture to the trial; which he did ſo effectually both to the damage and terror of the beſieged, that in a few days the Spaniards ſaw themſelves maſters of the place.

St. Elmo caſtle.

The third check upon the city of Naples is the caſtle of St. Elmo, or St. Eramo, ſo called from a church dedicated to that ſaint, formerly ſtanding on this ſpot. It is ſituated on an eminence towards the weſt, and the plan is in the form of a ſtar, with ſix rays. As its fortifications were chiefly built by Charles V, this inſcription is placed over the gate:

Imperatoris Caroli V. Aug. Cæſaris juſſu, ac Petri Toleti Villæ Franchæ Marchionis juſtiſſ. Proregis auſpiciis, Pyrrhus Aloyſius Serina Valentinus, D. Joannis Eques, Cæſareuſque militum Præfectus, pro ſuo bellicis in rebus experimento F. curavit. MDXXXVIII.

'This

'This caſtle was fortified by order of his imperial and auguſt majeſty Charles V. under the auſpices of our excellent vice-roy Don Pedro de Toledo, marquis of Villa Franca; and from a plan of that excellent engineer Pyrrho Aloyſio Serena Valentini, knight of St. John, and colonel in the imperial ſervice. 1538.'

The ſubterraneous works are very ſpacious, and hewn out of the rock to ſuch a depth as to be bomb-proof, on which account a great quantity of military ſtores are kept here. This caſtle can likewiſe be ſupplied with proviſions from Caſtello Nuovo by means of a ſubterraneous communication, at preſent walled up. In the upper part of St. Elmo's caſtle are ſeven ciſterns for water; and under the vaults and mines is a reſervoir large enough for two galleys to ſail on. The water which is always extremely cold, is drawn from it by a bucket through a kind of aperture or well. Ciſterns.

The arms of Naples are a horſe; and formerly near the church di Santa Reſtituta, ſtood a braſs one of ſuch an enormous ſize, that the commonalty have a notion that it was caſt by Virgil, by the help of magic, whom they imagine to have been a ſorcerer. It was alſo the object of a moſt groſs ſuperſtition, being accounted of ſuch efficacy againſt all diſtempers incident to horſes, that they were brought hither from all parts, and led round this all-healing ſtatue. At laſt, in the year 1322, Maria Caraffa, archbiſhop of Naples, to aboliſh a practice which reflected diſgrace on human nature, had it demoliſhed and caſt into a large bell for the cathedral. The head being reſerved for a memorial, is ſtill to be ſeen in the court of the Caraffa palace, among a collection of ſtatues and baſſo-relievo's. Charles king of Naples having made himſelf maſter of the city, after an eight-months ſiege, ordered a bit to be put in the mouth of this horſe, whoſe attitude expreſſed its impatience of controul, as an emblematical repreſentation of his having tamed the Neapolitans. City arms. Superſtition concerning a braſs horſe.

In the above-mentioned court is alſo to be ſeen, on a pillar, a ſmall equeſtrian ſtatue of Alphonſo the Second.

Poggio Reale, formerly a magnificent royal palace without the city, is now ſo fallen to decay as not to be worth ſeeing. Among the ruins is ſhewn a ſteep place, from whence queen Joanna uſed to have thoſe whom ſhe wanted out of the way to be privately thrown down headlong. Poggio Reale.

In

Il Palagio degli Spiriti, or the haunted palace.

In returning from the laſt mentioned place to the city, on the left are the ruins of an old caſtle, commonly called *il Palagio degli Spiriti*, from a vulgar fancy, that this palace was deſerted by the owners, on account of its being haunted. At preſent there is nothing worth obſerving to be ſeen here, though it ſeems once to have been a charming retreat.

Bats cave.

On the right hand, in returning from Poggio Reale lies the *Grotta degli Sportiglioni*, or the bats cave, which is an Italian mile and a half in length, very broad and high. About the middle it divides, forming two vaults, one of which extends itſelf towards Poggio Reale, but has been walled in ſince the year 1656, when it was made a repoſitory for the bodies of above fifty thouſand perſons who died of the peſtilence. The hill over this cavity is extremely pleaſant, and called *Monte del' Trecco*, from the French General Lautrec, who, in 1528, beſieging Naples, pitched his camp here; and not to damage a city of which he thought himſelf ſure of being maſter, he broke up and ruined the aqueducts, in order to reduce it by diſtreſs. But the ſtagnation of the waters occaſioned thereby, together with the ſummer heats, bred ſuch a contagion, as ſwept away the greateſt part of the army and Lautrec himſelf; and of thoſe who ſurvived the ſickneſs, very few eſcaped the rage of the Italians. Lautrec's fatal overſight was, that, previouſly to the demoliſhing of the aqueducts, he had not cut a canal for carrying off the waters to the ſea. It was alſo the fate of Henry VI, emperor of Germany, after cloſely beſieging Naples for three months, to ſee his army dwindle away by epidemical diſtempers, ſo that he was obliged to raiſe the ſiege.

Noblemen's palaces.

The moſt remarkable palaces at Naples are thoſe of the prince di S. Agata, the dukes di Gravina and Mataloni, and a few others, though indeed they will hardly bear ſeeing after thoſe of Rome. The houſe of Ferdinando di S. Felice or Sanfelicius, as he is called in ſome inſcriptions, not yet finiſhed, will be very ſuperb and elegant; he orders every thing himſelf, and is not only a judge in pictures, but no mean painter; having purely from inclination been a diſciple of Solimene. Beſides ſeveral fruit-pieces, here are ſome capital paintings of his, one of the maſſacre of the innocents, and another of Joſeph's eſcape into Egypt. A hall of this palace is to be entirely painted *in freſco* from deſigns of Solimene. One of the pleaſanteſt parts of the city is the ſuburb, commonly called *Chiaïa*, but more properly *Spiaggia*

or

or *Piaggia*, i.e. the Strand, from its proximity to the ſea-ſhore. The coolneſs of the air, the agreeableneſs of the proſpect, the extent of the area, and the freedom from duſt, make it the evening reſort of the quality; ſo that it is no uncommon thing to ſee ſome hundreds of coaches here; but on theſe occaſions perſons of different ſexes never ride together in the ſame coach. Nothing can be more delightful than the gardens to the right-hand on the hill, adorned with walks of orange, cedar, and palm-trees, and a profuſion of the moſt beautiful flowers,

At Pietra Bianca, ſituated about four Italian miles from Naples, at the foot of mount Veſuvio, is a country ſeat, originally built by Bernardino Martirano, ſecretary to Charles V, where the emperor was entertained on his return from Tunis in 1535, which, according to the inſcription over the gate, has made this place for ever ſacred: Pietra Bianca.

Hoſpes,
Etſi properas, ne ſis impius,
Præteriens hoc ædificium venerator,
Hic enim Carolus V. Rom. Imper.
Debellatâ Aphricâ,
Veniens triduum in liberali
Leuco-Petræ gremio conſumſit.
Florem ſpargito, & vale.
MDXXXV.

'Stranger, how great ſoever thy haſte may be, fail not, 'as thou wouldſt avoid impiety, to pay the veneration due 'to this edifice; this is the place where, amidſt the affluence 'and rural beauties of Pietra Bianca, Charles V. emperor of 'the Romans, returning from his African conqueſts, paſſed 'three days. Strew flowers here, and farewel! 1535.'

This palace has a very bad neighbour of mount Veſuvio; the effects of its eruptions being but too viſible, notwithſtanding all the expenſive repairs and improvements continually made here.

LETTER

LETTER LIX.

Churches, and other religious Edifices at NAPLES.

Attempts of the Neapolitan clergy.

SUCH is the power and opulence which the Neapolitan clergy have attained to, and the veneration paid them, that more than once they have been ready to ſeize the civil power, and to arrogate to themſelves a deciſive authority in matters quite foreign to the paſtoral care. Nor can they bear the leaſt controul or cenſure on this account; one inſtance of which is their rancour againſt Pietro Giannone, a civilian, author of the *Iſtoria Civile del Regno di Napoli*. His freedom in aſſerting the civil rights againſt the incroachments of the clergy incenſed them to ſuch a degree, that he found himſelf under a neceſſity of leaving Naples to avoid the fury of the populace, whom the clergy had ſpirited up againſt him. Naſo the printer of it was excommunicated; and had not the protection of the emperor, to whom the book was dedicated, checked the impetuoſity of pope Benedict XIII, the author would have fared no better: the effect, however, has been, that this valuable piece is become very ſcarce *. The firmneſs with which Riccardi, attorney-general to the Neapolitan government, had, according to the duty of his office, lately oppoſed the attempts of the court of Rome, drew upon him the ſame perſecuting ſpirit, till at Vienna he found a patron in Garelli, the emperor's phyſician and librarian; who making his ſervices and abilities known at court, ſet him above the malice of his enemies.

Toleration in ceremonies.

As to external ceremonies, the devotion of the Roman catholics here is not ſo outrageous as in ſeveral provinces of of Germany. At the elevation of the hoſt in churches, or

* He fled to Vienna, but here that ambition which he had ſo juſtly expoſed, would not let him reſt; San Felice, a jeſuit, was employed to traduce him as a tool of Spain, and with too much ſucceſs, for Giannone ſaw himſelf deprived of a penſion of which he was but very lately poſſeſſed. This obliged him to remove to Venice with a view of publiſhing a ſecond edition of his hiſtory; but, on an advantageous overture from a bookſeller at Geneva, he went thither in the year 1735. He ſoon after fell into the hands of his enemies; for, a Piedmonteſe officer, who had pretended a mighty friendſhip for him, enticing him to ſpend a day at a country ſeat without the territories of the city, he was there ſeized and immediately hurried away to Chambery.

when

when it is carried along the ſtreets, no ſtranger is compelled to kneel; and ſo little difficulty is made about travellers eating fleſh and fowls in Lent, that the inn-keeper's firſt queſtion is, What the company will be pleaſed to eat; and in ſome parts eating *meagré*, *i. e.* fiſh, eggs, and vegetables, is not ſo acceptable to the hoſt as an heretical meal, which makes the reckoning more conſiderable. Since the government came into the hands of the Auſtrian line of the houſe of Hapſpurg, the ſtatue of St. Nepomuk has been erected on ſeveral bridges; but the croſſes are not very numerous in the ſtreets, nor public proceſſions, even in the capital itſelf, ſo frequent as in moſt other popiſh cities. The moſt common proceſſion, which is exhibited almoſt every day, is not ſo much intended to excite devotion as to raiſe a fund for penitent proſtitutes who have quitted their abandoned way of living for a convent. In order the more effectually to move the ſpectators to charity, the youngeſt and moſt beautiful of theſe penitents are ſelected, who are ordered to walk barefooted through the city, two a-breaſt: at ſome particular places they kneel down, acknowledge their paſt wickedneſs, and ſing penitential hymns; the eccleſiaſtic and a lay-aſſiſtant who attend them in the mean time receiving the contributions of the public in a purſe faſtened to the end of a ſtick. Their habit on theſe occaſions is a violet-coloured gown tied round the waiſt with a cord of the ſame colour. Their heads are ſhaved, but they wear a blue veil, which however is thin enough to give a ſight of the charms of youth and beauty, as powerful incentives to a liberal contribution.

Proceſſion of penitent proſtitutes.

The vivacity and penetration of the Neapolitans, (as they do not always meet with a ſatisfactory ſolution of religious ſcruples from their eccleſiaſtics, and want an opportunity of receiving better information by foreign books, or verbal inſtructions) too often carries them into wild ſyſtems of religion, and ſometimes to downright atheiſm: and the neceſſity of concealing ſuch notions makes them take the deeper root; ſo that it is with great difficulty any one of them is reclaimed. Molinos had a ſtrong party in this city; and Erneſt Ruthan (who had been amanuenſis to M. Arnauld, and lately died at Bruſſels, where his burial met with no ſmall oppoſition) aſſured me in 1715, that in Naples above half of thoſe, who, diſdaining the yoke of human ordinances, had been endeavouring to bring the eſtabliſhed religion to ſome teſt, were, in their hearts, Janſeniſts. Perhaps it is owing to the apprehenſion of finding the delinquents too numerous,

The Neapolitans inclinable to atheiſm.

Moliniſts and Janſeniſts.

that profecutions are not ſo indiſcreetly carried on here as in many other places, and the puniſhments for ſuch offences are tempered with ſo much lenity; which would not be the caſe if the eccleſiaſtics had a manifeſt ſuperiority. At leaſt Naples is the place of all Italy where bookſellers are under the leaſt reſtraint; for they openly ſell *L'Enfant's Bibliotheque Germanique*, and other books written by proteſtants, even on religious and polemical ſubjects; whilſt, in other popiſh cities, it would be dangerous to have ſuch works in their houſes.

Freedom of bookſellers.

The roofs and *façades* of the churches of Naples are but ill contrived, and the monuments within them, in ſize and grandeur, are vaſtly inferior to thoſe at Rome; but, in the beauty and richneſs of other ornaments, ſcarce any country can equal them; ſo that only the jewels and altar-plate in many of the churches amount to many millions of dollars. It muſt be acknowledged, that the clergy here are extremely civil to ſtrangers, and freely beſtow their time and trouble in gratifying their curioſity. To take a view of all the churches in Naples would be a work of time, there being no leſs than three hundred and four in all, conventual and parochial. I ſhall therefore only take notice of the moſt remarkable churches and convents, keeping to my uſual alphabetical order.

Fault in the Neapolitan churches. Their beauty and richneſs. Number.

S. Agnellò is famous for a miraculous crucifix in the Capella de Monaci, which, upon a debtor's denying a debt in its preſence, is ſaid to have reproached his ingratitude, *&c.* The greateſt altar is of white marble, adorned with exquiſite baſſo-relievo's. The ſtatue of St. Dorothea, by Giovanni da Nola, is a good piece: and in the wall oppoſite to it are ſeveral ancient baſſo-relievo's. In the Capella del Purgatorio, over the tomb of Antonia Capuana, is a ſuperb marble baſſo-relievo repreſenting the virgin Mary with the divine infant in her arms, ſhewing herſelf to the ſouls in purgatory *.

St. Agnello's miraculous crucifix.

In the adjoining convent is a monument of G. Battiſta Marino, a celebrated poet, with a braſs buſt of him erected purſuant to a clauſe in the will of his liberal Mæcenas the marquis di Villa, which formerly ſtood in that nobleman's houſe, from whence it was removed hither. The following inſcription on the monument was drawn up by Cornelio:

Marino's tomb.

* Abundance of reliques, *&c.* are here omitted in the tranſlation.

D. O. M.
Et Memoriæ
Equitis Joannis Baptiſtæ Marini,
Poëtæ incomparabilis,
Quem ob ſummam in condendo
Omnis generis carmine felicitatem
Reges & viri Principes cohoneſtârunt,
Omneſque Muſarum amici ſuſpexerunt,
Joannes Baptiſta Manſus
Villæ Marchio,
Dum præclaris favet ingeniis,
Ut poſteros ad celebrandam illius
Immortalem gloriam excitaret,
Monumentum extruendum legavit,
Quod Montis Manſi Rectores
Ad præſcripti normam exegere.
Anno M. DC. LXXXIII.

'This monument, ſacred to God the greateſt and beſt of 'Beings, and the memory of John Baptiſta Marino, knight, 'an univerſal poet, whoſe incomparable verſes, admired by 'all lovers of the muſes, endeared him to ſeveral monarchs 'and other illuſtrious perſonages, was erected purſuant to a 'legacy left by John Baptiſta Manſi, marquis of Villa, &c. '1683.'

He died in 1625; and ſeveral other epitaphs were compoſed for him, one of which, together with a picture of him on the wall, was ſet up by the academy of the Humoriſts, of which he had been preſident.

This poet was a knight of the order of St. Lazarus and St. Maurice, which honour was conferred on him by Charles Emanuel duke of Savoy. Several manuſcripts of his are ſtill kept among the records of this church, where his remains are depoſited.

S. Angelo à Segno.

This church of S. Angelo à Segno is conſecrated to St. Michael the archangel, and was built on the following occaſion: In 574 the Saracens had forced their way into the city by the Porta Ventoſa; but, being on this ſpot vigorouſly attacked by Giacomo de Marra, were repulſed after a very ſharp ſkirmiſh. How far theſe ravagers had penetrated is ſeen by a braſs nail on a piece of white marble fixed in the wall of this church.

Irruption of the Saracens.

S. Angelo à Nido. In the church of S. Angelo à Nido are ſeveral fine monuments, particularly one belonging to the Brancaccio family. Cardinal Franceſco Maria Brancaccio has bequeathed a good library to this church. The great altar-piece, repreſenting the archangel Michael, is a celebrated piece, by Marco da Siena.

SS. Apoſtoli. The church de' SS. Apoſtoli is almoſt covered with gilding and painting; ſo that, with a ſuitable *façade*, which it wants, it would be a beautiful edifice. Over the entrance is a piece of painting, by Lanfranco, repreſenting the angel deſcending to ſtir the waters of the pool of Bethesda; and near it the ſame artiſt has ſo curiouſly drawn a crack or fiſſure, that the wall appears to be actually cleft: a ſimilar deception is alſo to be ſeen in the refectory of the Theatines convent, to which this church belongs. The roof is beautifully painted by Lanfranco, and the cupola by Benaſchi. The tabernacle on the great altar is ſaid to have coſt forty thouſand *ſcudi*, or crowns, and is indeed a moſt admirable piece, conſiſting of eight pillars, and other decorations of amethyſts, emeralds, *lapis lazuli*, agates of ſeveral colours, a topaz of the bigneſs of a walnut, and other gems. The altar is of *marmo fiorito*, or flowered marble, and the baluſtrade before it of red and white marble. On the two ſides ſtand two braſs gueridons nine *palmi* high, but much more valuable for the workmanſhip than the ſize. The baſſo-relievo repreſents the four beaſts in Ezekiel's viſion, which are generally ſuppoſed to be emblematical repreſentations of the four evangeliſts; the deſigns were Finelli's, but they were caſt by Berſotino, a Florentine. On the altar-piece is a fine painting of Chriſt's head with a crown of thorns. On the right ſide of the high altar is cardinal Aſcanio Filamarino's chapel, where the greateſt artiſts in the time of Urban VIII. have diſplayed their ſkill; and, though it be conſtructed of ſeveral pieces of white marble, no joinings are diſcernible. Its ſplendid appearance is greatly heightened by five moſaic pieces, by Giov. Battiſta Calandra da Vercelli: the noble altar-piece, repreſentiug the annunciation, together with the four Chriſtian virtues, Faith, Hope, Charity, and Humility, on each ſide, were originally painted in oil-colours by Guido Rheni, but have ſince been altered into very beautiful moſaic pieces. The groupe of cherubim, ſeraphim, *&c.* in a marble baſſo-relievo is by Franceſco Fiamingo, who, for ſculpture, is accounted a ſecond Michael Angelo. The two lions on which the altar reſts, together with the intended ſa-

Capella del card. Filamarino.

crifice

crifice of Iſaac in baſſo-relievo, are the workmanſhip of Giul. Finelli da Carrara.

This chapel has always the appearance of being new; the heirs of the founder being, by his will, obliged to have it twice a year carefully cleaned and beautified, under the penalty of two hundred ducats for every neglect, payable to the convent, to be laid out for the above-mentioned purpoſes.

The Capella de' Pignatelli, on the left-ſide of the high-altar, is equally worth ſeeing. Its altar is inlaid with gems, among which is an amethyſt ſeven inches broad, and near ten ſpans in length. In the veſtry are ſeveral good paintings, and a great quantity of very fine plate; particularly a very large ſilver lamp, valued at two thouſand *ſcudi*, which was deſigned by Solimene. Here are alſo ſeveral golden chalices, ſet with rubies and diamonds; ſix ſilver flower-pots; a crucifix which coſt fifty thouſand *ſcudi*; and ſix chandeliers of coral ſet in gold. In the vaults belonging to this church are ſeveral bodies of both ſexes wrapt up in linen, which have lain there ſeveral years undecayed. Capella de' Pignatelli.

In the convent are three galleries over one another; but that on the ground floor is by much the fineſt. The ſtair-caſe runs in a ſpiral line, and the ſteps, like thoſe of St. Peter's at Rome, are very low, for the conveniency of aſſes carrying up corn to the granaries. The library is elegant, well furniſhed with books, and affords a delightful proſpect. Near this convent is held a weekly meeting of the heads of a ſociety, conſiſting of two hundred gentlemen of the law, to examine the private grievances of the poor; and in caſe any pauper is found to be oppreſſed, and that his complaint is well founded, a member of this ſociety is nominated to undertake his cauſe: but neither this member, nor the ſociety, are at any expence in ſuch caſes; the law-charges being defrayed by the Theatine convent, which has large endowments for this particular purpoſe. This is an inſtitution which muſt give pleaſure to every benevolent and humane perſon. Convent.

In the church of S. Catarina à Formello are ſeveral monuments, of which the moſt remarkable are thoſe of the Spinelli family. In the Capella di S. Domenico are ſeveral good pieces in painting and ſculpture. Under the altar is the figure of a dog, with a horn in his mouth, in which is a flaming torch; on his back reſts a globe, with theſe words on it: S. Catarina à Formello.

A ſeculo uſque ad ſeculum.

'From age to age.'

And under the hound:

Suſtinet, inflammat *.

'It ſupports and inflames.'

This is the coat of arms belonging to the court of inquiſition.

Eaſtern *magi.* The altar-piece, repreſenting the arrival of the three eaſtern *magi* at Bethlehem, is by Silveſter Buono. In the area before the church is erected a buſt of St. Januarius, with an inſcription. In the diſpenſary of the adjoining Dominican convent one is ſhewn a copy of the head of the famous rebel or patriot Maſaniello. Here is alſo a cabinet of curioſities, with abundance of antique medals, urns, idols, minerals, petrifactions, large pieces of coral, *&c.*

S. Chiaria. S. Chiaria is one of the principal churches in Naples. Facing the high altar are two ſuperb pillars of white marble, pretended to have belonged to Solomon's temple; two others nearer the altar, in appearance perfectly reſembling the former, are only of wood incruſted with marble. The table of the high altar is a ſingle piece of marble eighteen *palmi* in length; and behind it lies the brave and excellent founder of this church, king Robert, with this ſhort inſcription:

Monument of Robert king of Sicily.

Cernite Robertum Regem virtute refertum.

'Behold king Robert, a prince endowed with every virtue.'

He died in 1343, after a reign of thirty-three years.

Near the high altar is the monument of Charles the illuſtrious, ſon of king Robert, and duke of Calabria.

In 1686 part of the roof of the vault happening to fall in, the body of this excellent prince was found without any viſible decay.

Of Mary of France, *&c.* On the other ſide of the altar ſtands the marble tomb of Mary, ſiſter of Joanna I, a poſthumous child, and born in

* This motto is capable of various explanations.

1329;

1329; she was first married to Charles duke of Durazzo, afterwards to Robert de Baux; her third husband was Philip II, prince of Tarento, when she bore the title of empress of Constantinople. Her statue has a crown on the head, and the drapery is enriched with gilded lilies, with this epitaph:

Hic jacet corpus Illustris Dominæ D. Mariæ de Francia Imperatricis Constantinopolitanæ, ac Ducissæ Duracii; quæ obiit anno Domini 1366. *die* 20. *mensis Maji Ind.* 4.

'Here lies the body of the illustrious Mary of France, 'empress of Constantinople, and duchess of Durazzo, who 'died on the 20th of May, in the year 1366, and of the in-'diction the fourth.'

In a chapel under the organ-loft lies a sister of this Mary, daughter to Charles duke of Calabria and Mary de Valois.

Near the vestry is the monument of queen Joanna I. who caused her first husband Andrew of Hungary to be strangled; and she herself met with the same fate, from king Charles, her second husband: these two circumstances are mentioned in the epitaph which is now scarce legible: Of Joanna.

Inclyta Parthenopes jacet hic Regina Joanna
Prima, prius felix, mox miseranda nimis;
Quam Carolo genitam mulctavit Carolus alter,
Quâ morte illa virum sustulit ante suum.
MCCCLXXXII. 22. *Maji* v. *Indict.*

'Here lies Joanna the First, queen of Naples, whose prosperous life was terminated by a wretched exit. To one 'Charles she owed her being; another, justly severe, de-'prived her of it, by the same means that she had made use 'of to put an end to the life of her former husband. May '22, 1382.'

Hic jacet is an impropriety in the epitaph; the body of this unhappy woman being in reality buried in the church di S. Francesco del Monte Gargano.

Near one of the doors of this church is to be seen a beautiful marble tomb, adorned with sculpture by Giovanni da Nola, on which is an admirable statue of a young lady, with the following epitaph by Antonio Epicuro, a Neapolitan poet:

Nata, Eheu miſerum! miſero mihi nata parenti,
Unicus ut fieres, unica nata, dolor.
Dum tibi namque virum, tedas, thalamumque parabam
Funera & inferias anxius ecce paro.
Debuimus tecum poni Materque Paterque,
Ut tribus hæc miſeris urna parata foret.
At nos perpetui genitus, tu nata ſepulchri
Eſto hæres, ubi ſic impia fata volunt.

Antoniæ filiæ chariſſ. quæ Hieronymo Granatæ Juveni ornatiſſ. deſtinata uxor Ann. nondum XIIII. impleverat, Joannes Gaudinus & Heliodora Boſſa Parentes infeliciſſ. poſ. raptæ ex eorum complexib. ann. ſal. MDXXX. Prid. Kal. Jan.

'My only child, alas, my only grief!
'With ſilent raptures of paternal love
'For thee the bridal robe and nuptial bed
'I late prepar'd, which now, alas, are chang'd
'To death's black trophies and funereal rites.
'O that one grave the wretched parents held
'With thee, whom from their arms relentleſs fate
'Has ſnatch'd in all the pride of blooming youth;
'And left them to lament, but all in vain,
'With endleſs ſighs and tears thy early doom.'

'To their dear daughter Antonia, who was betrothed to 'Gieronimo Granata, a youth of the fineſt accompliſhments, 'and ſnatched from their embraces on the laſt day of the 'year 1530, by a premature death, before ſhe had com- 'pleated her fourteenth year, John Guadiano and Helio- 'dora Boſſa, her diſconſolate parents, have erected this mo- 'nument.'

In this church lies alſo the author of this epitaph: a monument, with the following inſcription, was erected to him by a perſon to whom his poetical talent had endeared him:

ANTONIO EPICVRO, Muſarum Alumno, Bernardinus Rota, primis in annis ſtudiorum ſocio poſuit. Moritur octuagenarius, unico ſepulto filio. I nunc & diu vivere miſer cura. MDLV.

'To Anthonio Epicuro, a favourite of the muſes, who, 'after burying his only ſon, died in his eightieth year, this

'monument

'monument was erected by Bernard Rota, his *quondam* 'ſchool-fellow. 1555.

'Go now, vain man, and covet length of days.'

All the monuments in this church are of white marble, and ſome are embelliſhed with maſterly baſſo-relievo's. In the convent adjoining, none but women of the nobleſt families are admitted; and as the rules are not very ſtrict, the number of nuns, excluſive of maid-ſervants and other attendants, exceeds three hundred and fifty. The church is ſerved by the Franciſcans, who alſo are the ſpiritual guides of this beautiful flock, unqueſtionably the moſt numerous of the kind in the Chriſtian world.

Il Collegio del Gieſu.

The Jeſuits college, as uſual, is one of the fineſt ſtructures in the city: the refectory, the library, the great ſtaircaſe, the diſpenſary, and the church belonging to this college, will afford entertainment to a traveller of taſte. Moſt of the buildings belonging to this aſpiring order are generally embelliſhed with the moſt ſumptuous ornaments, of which the church della Concezzione, adjoining to which the fathers have their ſeminary, is an inſtance. The front is built with large cubic ſtones of *pietra pipernina*. The moſt remarkable altars in this church are thoſe of St. Ignatius, St. Francis Xavier, and *l'Altare Maggiore*, or high altar, which, though it be not quite finiſhed, is adorned with ſix Corinthian pillars of a carnation marble, four ſtatues, *&c.* The cupola, which is exquiſitely painted by Lanfranco, was damaged by an earthquake in 1688; ſo that the only remains of that eminent pencil are the evangeliſts on one ſide of it, the reſt being painted ſince by Paolo de Mattheis, a Neapolitan. St. Ignatius's chapel is particularly remarkable for two ſtatues, by Coſmo Fonſago; one of David with Goliah's head at his feet, the other of Jeremiah bewailing the calamities of his country. Here is alſo a porphyry tomb of Nicolas Sanſeverini, the laſt prince of Biſignano.

Chieſa della Concezzione.

In the church are alſo to be ſeen two curious holy-water baſons of a yellow and brown marble. In the veſtry, which is finely gilded, are three pictures of the Virgin, one by Annibal Caracci, and two others by Raphael. The ſilver tiſſue in the treaſury, valued by the weight of the ſilver, amounts to a hundred and fifty thouſand *ſcudi*. Here are alſo ſeveral ſtatues and buſts; St. Cyr, as big as the life, of ſilver, enriched with emeralds; ſeveral chalices, a curious altar cover-

ing,

ing, caſt in ſilver by Gennaro Monte, and many other things of immenſe value.

The Jeſuits alſo, beſides other churches, are in poſſeſſion of that of S. Giuſeppe, of which, in its proper place, I ſhall give a full deſcription.

S. Domenico Maggiore.

S. Domenico Maggiore belongs to the Dominican monks; and contiguous to it is a convent, where there are generally a hundred and forty monks. The church was built by king Charles II. whoſe heart is kept here embalmed in a ſmall ivory urn, with this inſcription:

Conditorium hoc eſt cordis Caroli II. Illuſtriſſimi Regis, Fundatoris Conventus. Ann. Domini MCCCIX.

'The repoſitory of the heart of the moſt illuſtrious prince, 'Charles II. founder of this convent. 1309.'

Crucifix which ſpoke to Thomas d'Aquino.

In the Capella del Santiſſimo Croceſiſſo is the crucifix which condeſcended to expreſs its approbation of the writings of the celebrated Thomas d'Aquino, or Aquinas, concerning the real preſence of the body and blood of Chriſt in the ſacrament in theſe words: *Bene ſcripſiſti de me, Thoma, quam ergo mercedem accipies?* 'Thomas, thou haſt written well concerning me; what reward ſhall I give thee thee on that account?' To which the doctor is ſaid to have anſwered: *Non aliam niſi te ipſum.* 'I'll have no other recompence but 'thyſelf *.' On certain days of the year this crucifix is with great pomp expoſed to public view; but, at all other times, is not to be ſeen; ſeven perſons having in their cuſtody as many different keys of the ſhrine in which it is kept. Over the crucifix is an admirable picture of the deſcent from the croſs, by Zingaro. On a monument in the chapel belonging to the Caraffa family is the following epitaph:

Huic
Virtus gloriam,
Gloria immortalitatem
Comparavit.
M. CCCC. LXX.

'By virtue he acquired glory, and glory gained him im-'mortality. 1470.'

* At Salerno this crucifix is accounted an impoſture, the right one being, as they ſay, in their poſſeſſion.

In

In the duke d'Acerenza's chapel is an highly-eſteemed annunciation-piece, by Titian. The monument of Bernardini Rota, in St. John the Baptiſt's chapel, is worth ſeeing, both on account of his ſtatue, and thoſe of the Tiber and the Arno, with which it is adorned.

In the Capella di Stigliano is an exquiſite image of the virgin Mary, by Giov. da Nola; and in that of St. Joſeph are two fine pictures, by Guido. The veſtry is very lofty, and finely painted by Solimene. In the gallery lie ſeven coffins richly covered, in which are the remains of the kings and queens of Naples, and other great perſonages. Of theſe the firſt in order is Antonio Petruccio, ſecretary to the emperor Ferdinand. The lid can be taken off, to give a ſight of his body, which is in a full dreſs, and ſo far undecayed, that all the teeth are ſtill found, and in their proper arrangement. He loſt his life in the conſpiracy of the barons, being ſtrangled, and not beheaded, as is manifeſt from the cord which ſtill remains about his neck. Miſſon gives ſome of the inſcriptions on the coffins; but the preſent coverings, which are of crimſon velvet and ſilk damaſk, would not admit my comparing his copies with the originals.

The riches of this church in plate, *&c.* is very conſiderable. Some of the *palliotti*, or altar-coverings, are of caſt ſilver, and one for the high altar coſt fourteen-thouſand *ſcudi*. In the veſtry is an admirable buſto of pope Pius V. Near the gate of the college which was formerly appropriated to the ſtudy of divinity, ſtands a ſtatue of Thomas Aquinas, with this remarkable inſcription: Statue of Thomas Aquinas.

Viator, huc ingredieris, ſiſte gradum, atque venerare hanc imaginem & Cathedram, in qua ſedens Mag. ille Thomas de Aquino de Neap. cum frequente, ut par erat, Auditorum concurſu, & illius ſeculi felicitate, cæteroſque quam plurimos admirabili doctrinâ Theologiam docebat, accerſito jam a Rege Carolo I. conſtitutâ illa mercede unius unciæ auri per ſingulos menſes, R. F. V. C. in anno 1272. *D. SS. F. F.*

'Traveller, at thy entrance here, ſtop and reverence this 'ſtatue, and the chair, in which the great Thomas de 'Aquino a Neapolitan, in happy times, taught theology 'with admirable ſkill, attended by a numerous audience, 'worthy of ſuch a doctor; who being invited hither by king 'Charles I, had a penſion of an ounce of gold *per* month, 'ſettled on him by that monarch, *&c.*

The

Dispute about his body.

The Dominicans at Toulouse affirm, that they have the entire body of Thomas Aquinas, the right arm only excepted, which they made a present of to Lewis XIII, who committed it to the custody of the Dominicans in the rüe S. Jacques at Paris; but at Naples they also shew his right arm, the cell he lived in, and his professional chair, which is respected to such an absurd degree, that no person must presume to sit down in it. His manuscript notes on Dionysius's book, *de Cœlesti Hierarchia*, is kept with all the care and veneration of a relique: but at the beginning of this century Philip king of Spain coming to Naples, expressed a desire to have some leaves of so precious a piece, and it was not thought proper to oppose his devotion.

In the area before the lesser door of the convent stands an elegant pyramid with the statue of St. Dominic on the top of it.

The cathedral.

Il Duomo, or the cathedral, is dedicated to the assumption of the virgin Mary. The foundation was laid by Charles I, king of Naples and Sicily, to whom a monument is erected near the great door, with this inscription:

Carolo I. Andegavensi, Templi hujus extructori, Carolo Martello Hungariæ Regi & Clementiæ ejus uxori, Rodulphi I. Cæsaris F. ne Regis Neapolitani ejusque Nepotis, & Austriaci sanguinis Reginæ debito sine honore jacerent ossa, Henricus Gusmannus, Olivarensium Comes, Philippi III. Austriaci Regias in hoc Regno Vices gerens, pietatis ergô posuit. Anno Domini M.D.C.IC.

'To Charles I, of Anjou, the founder of this church, 'and to Charles Martel king of Hungary, and Clementia 'his consort, daughter of the emperor Randolph, Henry 'Gusman count of Olivares, vice-roy of Naples under 'Philip III. of Austria, erected this monument, that the 'king of Naples and his grandson, also a king, and a 'princess of the house of Austria might not want the due 'honours of a tomb.'

Charles's original epitaph was the following:

Conditur hac parva Carolus Rex Primus in urna
Parthenopes, Galli sanguinis altus honos:
Cui sceptrum & vitam sors abstulit invida, quando
Illius famam perdere non potuit.

'In

'In this ſmall tomb lies Charles I, the glory of France, 'and king of Naples: his fame was beyond the reach of 'envious fate, which deprived him of his life and ſcepter.'

The ſteps up the aſcent to the high altar are of white marble and adorned on the ſides with curious baſſo-relievo's. Fronting the altar are two pillars of red jaſper, twelve feet high without the pedeſtals which are of *verde antico*. Near the latter is a monument erected by cardinal Cantelmo to pope Innocent XII, whilſt living, with an inſcription full of the groſſeſt flattery.

Not far from this is the fine tomb of cardinal Alphonſo Caraffa, who died in the year 1561, and oppoſite to it that of cardinal Ceſvaldi.

On the high altar-piece is the aſſumption of the virgin Mary by Pietro Perugino, a painter, who lived in the 15th century, and was Raphael's maſter.

In the chapel under the high altar, built in 1506, by cardinal Oliverio Caraffa, are ſome curious works in marble, as feſtoons, foliages, birds, children, angels, &c. which are by ſome attributed to Michael Angelo, who alſo cut the tranſparent alabaſter ſtatue of the noble founder, placed behind the altar. The pavement is inlaid with *verde antico*, jaſper, *giallo antico*, and porphyry. The remains of St. Januarius have been removed from the church dedicated to that ſaint without the walls, to this ſubterraneous chapel, where they are ſtill kept. The preſent emperor offered at his ſhrine twelve ſilver eagles: in the crowns on the heads of theſe eagles twelve lamps are continually burning, and one hundred *ſcudi* a year are appropriated for ſupplying them with oil. Here is alſo a fine Madonna with her divine infant painted on wood by the cavalier Maſſa. In a ſide chapel are the portraits of ſeveral of the Caraffa family, who were eminent benefactors to this church; and likewiſe a very curious wooden crucifix. In the church is a font made in 1621, which, as it coſt eleven thouſand five hundred *ſcudi*, may be ſuppoſed to be ſomething extraordinary. The pedeſtal is of porphyry, and the baſon of touch-ſtone. On the right hand near the high altar is another beautiful altar of Florentine work; and its tabernacle is ſet with the fineſt gems. Not far from this is the monument of Innocent IV. who honoured the cardinal with the red hat; likewiſe that of the unfortunate

Chapel under the high altar.

unfortunate king Andrea, who was ſtrangled by the contrivance of his queen Joanna, as the epitaph ſpecifies.

Andreæ, Caroli Uberti Pannoniæ Regis F. Neapolitanorum Regis; Joannæ uxoris dolo & laqueo necato: ne Regis corpus inſepultum, ſepultumve facinus poſteris remaneret, Franciſcus Berardi F. Capycius ſepulcrum, titulum nomenque P. mortuo annor. XIX. 1345. XIV. KL. Octob.

'That the body of Andrew king of Naples, the ſon of 'Charles Hubert king of Hungary, who was ſtrangled by 'the intrigues of his queen Joanna, might not be unburied, 'and that her guilt might not be buried in oblivion, Francis 'Capycio, *&c.* erected this monument and inſcription. 'At the time of this horrid murder, which was on the 18th 'of September, 1345, this unhappy prince was but nineteen 'years of age.'

Not far from this monument is a moſt beautiful white marble baſſo-relievo of John the Baptiſt.

Fine chapel. The moſt remarkable thing in this cathedral is the chapel on the right hand at entering the church, called *il Teſoro*, the architecture of which is extremely beautiful. In it are the ſtatues of St. Peter and St. Paul, finely executed by Finelli, and two pillars of black marble moſt beautifully ſpotted; the door is of braſs, curiouſly wrought with feſtoons and foliages, which coſt thirty-ſix thouſand *ſcudi*. The chapel is of a round figure, and contains ſeven altars of the fineſt marble, and forty-two pillars of Broccatello. Round the upper part of the wall ſtand twenty-one large bronze images of ſaints, each valued at four thouſand *ſcudi*; and under them are ſixty ſilver buſts of ſo many ſaints. Moſt of theſe bronzes are by Finelli. The cupola was painted by Lanfranco, Domenichini, and Permeggiano; but theſe noble pieces have very much ſuffered by earthquakes that damaged the cupola. Behind the high altar, which is detached from the wall and entirely of red porphyry, is the ſhrine with ſilver doors, where are kept St. Januarius's head, and two cryſtal phials containing ſome of that ſaint's blood, ſaid to have been gathered up by a woman at the time of his martyrdom. Beſides the three ſtated times in the year for expoſing theſe reliques to the public view, the like is done with the deepeſt humiliations, on account of famine, peſtilence, earthquakes, or any public calamity which is ſuppoſed to require

St. Januarius's head and blood.

quire St. Januarius's interpoſition. The pretended liquefaction of the coagulated blood in the phials when placed near the head is known to all the world. This farce is acted the firſt Sunday in May, and on the ſucceſs or failure of this miracle the proſperity or calamity of the ſucceeding year is ſuppoſed to depend. As the former occaſions great public rejoicings, ſo if the blood remains coagulated recourſe is had to proceſſions, public flagellations, &c. that the impending dangers may be averted. Liquefaction of the blood.

The ſubſtance in the phial is of a browniſh red, and looks like balſam of Peru, which may be very eaſy liquefied. On the day when this miracle is to be exhibited, the phial containing the blood ſtands ſurrounded with a great number of lights: it is about three inches long, and is applied to the mouths and foreheads of an innumerable multitude of people, who throng to partake of ſuch a bleſſing: the prieſt all the while turning it every way, ſo that by the continual agitation, the warmth of his hand, the heat from the lights, the effluvia from ſuch crowds, the ſultrineſs of the weather, &c. it is not unreaſonable to ſuppoſe a condenſed fluid may be gradually reſtored to its liquidity. At laſt, however, the prieſts cry out, *Il miraculo e fatto.* 'The miracle is done;' which is immediately anſwered by a *Te Deum* amidſt the acclamations of the people and a diſcharge of cannon *. But this miracle is not peculiar to St. Januarius's blood; that of St. John the Baptiſt, St. Stephen, St. Pantaleon, St. Vitus, and St. Patricia, exhibiting the like ſpectacle in other churches at Naples, where ſuch reliques are kept, and generally on the days dedicated to thoſe ſaints. Over the entrance within the old veſtry formerly belonging to the Capella del Teſoro is a buſt of St. Januarius of touch-ſtone, with two ſmall phials full of a red liquor ſtanding before it. The ſilver images, chandeliers, lamps, altar-coverings, &c. with which the new chapel is crowded, are valued at a hundred thouſand *ſcudi*.

* In 1733, Mr. Neuman a celebrated chemiſt at Berlin invented a method by which the liquefaction of blood ſo much boaſted of with regard to Januarius is eaſily and at any time imitated; and it is to be hoped, that he will lay it open to the world. Dr. Caſſebom, profeſſor of phyſic at Hall, is ſaid to be poſſeſſed of a like ſecret. Beſides, it bears very hard upon the Auſtrian party here, that, at the late unjuſt irruption of the Spaniards into the kingdom of Naples, St. Januarius ſhifted ſides, and by the ſpeedy liquefaction of his blood declared for Don Carlos.

Oppoſite

Oppoſite to the Teſoro, is the entrance into St. Reſtituta's church, which was formerly the cathedral. Many of the pillars of this church are ſaid to be the remains of a temple of Neptune. On the wall is the virgin Mary in moſaic, given out to be the firſt image, not of Naples only, but of all Italy, to which adoration was paid; but its apparent antiquity, however, little agrees with the opinion of thoſe who place the building of this church ſo far back as the age of St. Peter and his diſciple St. Aſpreno, whom they alſo are pleaſed to make biſhop of Naples.

In the area between the cathedral and the Strada Capuana ſtands a fine marble obeliſk by Coſmo Fonſeca, on which is erected a braſs ſtatue of St. Januarius by Finelli, with this inſcription:

Divo Januario Patriæ Regnique
præſentiſſimo Tutelari
Grata Neapolis Civ. optimè merito.

'Erected by the city of Naples out of gratitude to St. Januarius, the ever propitious and powerful protector of his native city and the whole kingdom.'

This obeliſk is illuminated annually on the 19th of September with a ſplendor hardly to be conceived; while a numerous band of muſic play by it, and all the guns in the ſeveral forts are fired on the occaſion.

Church of S. Franceſco di Paola.

The church of S. Franceſco di Paola which faces the viceroy's palace is remarkable for a beautiful pavement, a roof finely gilt and carved, and ſeveral marble ornaments, eſpecially at the high altar. The tabernacle is embelliſhed with eight incomparable pillars, two of *lapis lazuli*, and the other ſix of green jaſper. In the middle of this altar is an excellent piece of perſpective in enamel. Beſides very large pieces of agate, it is profuſely enriched with gems, one of which is an intaglio, ſaid not only to be the work of nature without any human ſkill, but by it deſigned to repreſent St. Francis, to whom the church is dedicated. The painting about the altar and of the whole choir is by Luca Giordano.

Remarkable intaglio.

Among its reliques are two ſmall phials full of the virgin Mary's milk, as is pretended, which is dried to a reſemblance of white *terræ ſigillatæ*, but liquefies on the feſtivals of the virgin Mary. In the adjoining cloiſter formerly reſided S. Francis de Paola; and to the reputation of his ſanc-

Virgin Mary's milk.

tity

tity it owes the beſt part of its preſent opulence. Among the ſilver ornaments in the chapel contiguous to the diſpenſatory, is a ſtatue of St. Michael near three feet high, glittering with jewels, which is valued at twelve thouſand ducats. In the diſpenſatory, not to mention the curioſities in coral and gems, and the water-works, a perſon cannot forbear being extremely pleaſed with the elegancy and moſt judicious oeconomy of it. Some continue to call this church by its ancient name of S. Luigi detto di Palazzo.

St. Gaëtano's church is entirely new and worth ſeeing, both for its architecture and marble ornaments. The veſtments are ſhewn here which cardinal Orſini, afterwards Benedict XIII, had on at the time of his providential deliverance in an earthquake. S. Gaëtano.

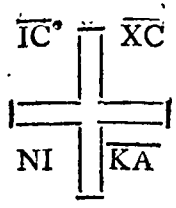
S. Gennaro extra mœnia is alſo called *ad fores*, and *ad corpus*, the body of St. Januarius having been firſt interred there. The church formerly belonged to the Benedictines, but at preſent to an adjoining hoſpital. On an eminence to the right of this church ſtands St. Severus's chapel, and near it is the entrance into St. Gennaro's catacombs; of the four hitherto diſcovered in Naples theſe are both of the greateſt extent and kept in the beſt order. The vulgar opinion that theſe ſubterraneous vaults were the work of the primitive Chriſtians, and ſerved them as retreats in times of perſecution, is entirely confuted by taking a view of the Neapolitan catacombs; which are hewn out of a ſolid rock, and could not have been accompliſhed clandeſtinely, or without immenſe charges; and conſequently could never be the work of the Chriſtians either of Rome or Naples during the ſuperiority of the pagans. The ſandy ſoil at Rome, perhaps, would not admit of making the ſubterraneous galleries wider; but here, where the work was carried on through a ſolid rock, the galleries or paſſages are lofty, and generally arched, and ſo broad, that ſix perſons may walk in them a-breaſt. That the Romans buried their dead long before the eſtabliſhment of Chriſtianity is out of diſpute; beſides, the Chriſtians wanted no ſuch ſpacious repoſitories for their dead. The bodies in theſe catacombs were depoſited in cavities on both ſides of the vaults, four or five one upon another; and the cavity, when full, was cloſed up with a marble ſlab, or with tiles: but as moſt of theſe are taken away, the pagan monumental inſcriptions do not occur ſo frequently here as in the catacombs at Rome, where many of theſe cavities ſtill remain cloſed up. The pretended bones of the primitive Chriſtians, Catacombs.

poſſibly to inhance the reſpect paid to them, or to attract curioſity, have been removed into churches and conſecrated vaults; but the bones now to be ſeen here lying in heaps are chiefly the remains of thoſe who were ſwept away by the terrible peſtilence in 1656. Inſtead of conſecrated tapers, as at Rome, the guides here uſe common flambeaux. At the entrance of the firſt vault in St. Gennaro's catacombs is to be ſeen a marble baſſo-relievo of St. Januarius, in a reclining poſture, indicating the ſpot where he had lain buried ſome centuries. Behind it is St. Severus's marble ſeat, cloſe by the grave wherein he was firſt depoſited, and near it this diſtich:

Saxum, quod cernis, ſupplex venerare, viator,
Hic divi quondam jacuerunt oſſa Severi.

'Traveller, devoutly venerate this ſtone, for St. Severus's 'remains were formerly interred here.'

At a little diſtance from this are the tombs of St. Agrippino, Lorenzo, and other ſaints; and likewiſe a moſaic altar in a ſmall cavity within the wall. The guides tell us, that in moſt places there are three galleries over one another. The paſſages branching out on each ſide are very narrow; and in many parts, where they are ſaid to extend ſeveral Italian miles, are walled up; robberies, *&c.* having been committed by banditti, who uſed to lurk in theſe vaults. Here is one particular vault, or grotto, of ſuch a height, that the roof cannot be diſcerned by the light of the flambeaux. In another large empty vault, which our guide told us was the cathedral in the primitive times, are three huge pillars, which ſeem to ſupport an arch hewn out of the rock; and near it is ſhewn a baptiſtery, with the mark annexed on the wall near it:



Theſe, with ſeveral other paintings and characters, many of which are diſfigured by the plaſter falling off, though they

they are unqueſtionably the work of Chriſtians, the Gothic letters, &c. ſhew them to be of no great antiquity.

S. Giacomo degli Spagnuoli was built by Don Pedro de Toledo, vice-roy of Naples; whoſe tomb, by Giov. di Nola, is a great ornament to the church, being one of the fineſt pieces of ſculpture in all Naples. S. Giacomo degli Spagnuoli.

The ſculpture and inlaid work at the high altar make a very noble appearance. The clock of this church ſtrikes the hours after the French and German method of computation; and indeed in Naples there are more French clocks, as they are called, than in any other city in Italy.

S. Giovanni à Carbonara, ſo called from the Carbonara family, who were once proprietors of a conſiderable eſtate in this part of the city, or from the charcoal ſaid to have been formerly burnt near it, is famous for being the burying-place of Ladiſlaus king of Naples, Sicily, and Hungary, and lord of Rome, whoſe military glory was ſullied by an inglorious death. For a phyſician, whoſe daughter was the king's miſtreſs, being bribed by the Florentines, poiſoned him. This poiſon was adminiſtered under colour of a philtre, which the daughter was perſuaded to give the king, in order to raiſe his love to the higheſt pitch, and to fix it unalterably on her. Some, indeed, give a different account of this affair, affirming that Ladiſlaus beſieging Florence, offered the city very favourable terms, upon delivering up to him the daughter of a phyſician, the report of whoſe beauty had inflamed his deſires. All private concerns being obliged to give way to the public welfare, the father could not refuſe his conſent; but by his artful management the conceſſion proved fatal both to the inamoured monarch, and his beautiful miſtreſs, as is related by a Latin hiſtorian: *Et ita nova Venus ad maritum ſuum egrediebatur, cui amore deflagranti cum ſe permitteret, ex domeſtico mandato incaleſcentes carnes ſudariolo perfricat; quâ re venenum in utriuſque corpus eâ penetravit vehementiâ, ut mox inter mutuos amplexus ambo expirarent.* S. Giovanni à Carbonara. Inglorious death of a martial prince.

This unhappy end of Ladiſlaus, which happened in 1414, little agrees with the title of *divus*, or ſaint, given him in his epitaph. His monument, though of Gothic architecture, is a grand piece; and his epitaph, in Latin verſe, is full of the groſſeſt flattery.

Behind the high altar, which is of a moſt beautiful white marble, is to be ſeen the tomb of Caracciolo, the favourite

of king Ladiſlaus, whoſe abilities were of ſingular ſervice to queen Joanna the Second; but, by the wicked inſtigation of the ducheſs of Seſſa, he was aſſaſſinated in his bed on the night of the 25th of Auguſt, 1438, as appears by his epitaph.

The chapel de Vico.

The chapel of the marquiſſes de Vico, of the Caracciola Roſſa family, abounds in moſt exquiſite marble ſtatues and baſſo-relievo's; thoſe of St. John the Baptiſt, St. Sebaſtian, St. Luke, St. Mark, and St. George, are by Pietro di Piata, a Spaniard; the reſt by Giov. da Nola, Santa Croce, and Cacoavello. In the chapel of the Mirabella family are ſeven white marble ſtatues, and two lions; all curious pieces. Scipio di Somma, the great favourite of Charles V, has a noble monument in the chapel of that name. In another chapel is an admirable crucifixion, by Vaſari; and in the church a ſtatue of St. Monica, in a black habit. The hiſtory pieces painted on wood in the veſtry, are by Vaſari.

A curious paſſion.

There is alſo to be ſeen the paſſion of Chriſt in ſeven exquiſite marble baſſo-relievo's, which fold up like a ſcreen, and were a part of king Ladiſlaus's baggage in all his expeditions, and placed on the altar when maſs was performed before him *.

S. Giovanni Vangeliſta del Pontano.

The Auguſtine monaſtery near S. Giovanni Batt. Carbonara has a fine library, furniſhed with a great many Latin and Greek manuſcripts, which were the gift of cardinal Seripando.

The church di S. Giovanni Vangeliſta del Pontano derives the laſt name from its noble founder Giovanni Pontano. On the walls both without and within this church are ſeveral moral maxims compoſed in Latin by Pontano.

Miſſon has publiſhed four epitaphs in this church, compoſed by Pontano for himſelf and family, which are all accounted maſterpieces both in ſentiment and expreſſion. That on his daughter Lucia is as follows:

† *Tumulus Luciæ Filiæ.*

Liquiſti patrem in tenebris, mea Lucia, poſtquam
E luce in tenebras filia rapta mihi es.
Sed neque Tu in tenebras rapta es, quin ipſa tenebras
Liquiſti, & medio lucida ſole micas.

Cælo

* Here an account of miracles, *&c.* is omitted; whoever is deſirous of ſuch an entertainment, may conſult the Jeſuit Silveſter Pietraſanta's *Thaumaſia.*

† The poet's playing ſo much on the word *tenebræ*, is, I think, ſomething

Cœlo te natam aſpicio, num Nata parentem
Aſpicis? an fingit hæc ſibi vana Pater?
Solamen mortis miſeræ, Te, Nata, ſepulchrum
Hoc tegit, haud cineri ſenſus ineſſe poteſt.
Si qua tamen de Te ſuperat pars, Nata, fatere
Felicem quod Te prima juventa rapit.
At nos in tenebris vitam luctuque trahemus,
Hoc pretium Patri, Filia, quod genui.

Muſæ, Filia, luxerunt Te in obitu, at lapide in hoc luget Te Pater tuus, quem liquiſti in ſqualore, cruciatu, gemitu; heu! Filia, quod nec morienti Pater adfui, qui mortis cordolium tibi demerem; nec ſorores ingemiſcenti collachrymarentur miſellæ; nec Frater ſingultiens, qui ſitienti miniſtraret aquulam; nec Mater ipſa, quæ collo implicita, ore animulam acciperet infeliciſſima; hoc tamen felix, quod haud multos poſt annos reviſit, tecumque nunc cubat. Aſt ego felicior, qui brevi cum utrâque edormiſcam eodem in conditorio. Vale, Filia. Matri frigeſcenti cineres interim calefac, ut poſt etiam refocilles meos.

Joannes Jovianus Pontanus L. Martiæ Filiæ dulciſſ. P. quæ vixit Ann. XIIII. Men. VII. D. XII.

'My deareſt Lucia, ſince thou from light was ſnatched 'into darkneſs, to thy father light is become darkneſs: no, 'thou art not in the regions of darkneſs; but being paſſed 'from darkneſs, thou now ſhineſt in the plenitude of light. 'I behold thee amidſt the celeſtial effulgence: doſt thou, dear 'child, look down on thy father; or is all a pleaſing illu-'ſion? It is ſome ſolace that after death thou lieſt in this 'tomb-----but, alas, thy dead remains are quite inſenſible. 'If any part of thee, once the joy of thy fond parent, ſur-'vives the grave, let it own thy early death a happineſs, 'whilſt a gloomy life of ſorrow and grief is my portion; and 'the only ſolace I now have is that of having once been thy 'father.

'Thy death, my Lucia, the Muſes have bewailed, which 'on this ſtone thy wretched father laments, whom thou 'haſt left in anguiſh, ſorrow, and continual ſighs and tears. 'Alas, alas, my child, that thy father was not with thee in

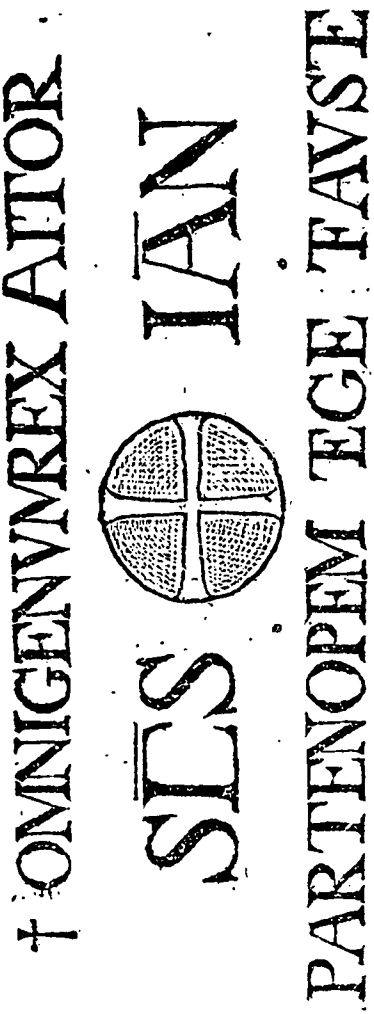
thing puerile. I have omitted the other ſix epitaphs by Pontanus, (which the author has tranſcribed) and given this as a ſpecimen.

'thy laſt moments, to alleviate the pangs of dying; nor thy 'unhappy ſiſters to echo back thy dying groans with their 'ſighs, nor thy ſympathiſing brother to allay thy thirſt with 'a few refreſhing drops of cold water; nor even thy diſcon-'ſolate mother, who, with a fond embrace, would have re-'ceived thy departing ſoul with a kiſs: who in this, how-'ever, was happy, that, after few years, ſhe again enjoyed 'the ſight of thee, and now lies in the ſame grave; but 'greater ſtill will be my happineſs, who ſhortly ſhall ſleep 'with you both, and the ſame repoſitory ſhall hold us all 'three. Adieu, my child! cheriſh thy mother's cold aſhes, 'and hereafter perform the ſame kind office to thoſe of thy 'affectionate father.'

S. Giovanni Maggiore.

The church of S. Giovanni Maggiore is ſuppoſed to have been originally a temple built by the emperor Adrian, in honour of his favourite Antinous; but, by Conſtantine the Great and his mother Helena, conſecrated to John the Baptiſt. They who derive the name *Parthenope*, which the city bore antecedently to that of Naples, from Parthenope, a Theſſalian princeſs, affirm that her tomb is ſtill to be ſeen in this church, being brought hither from ſome other place; but the following characters were all I could perceive on it:

From



From the word TEGE or TEGE in the laſt line, this inſcription is ſuppoſed to be an epitaph; but I queſtion whether, in ſuch compoſitions, the laſt word *Fauſte* was ever uſed. Beſides, the favourers of the above-mentioned opinion muſt preſuppoſe the middle line, whether St. John or St. Januarius be meant, to have been done by modern Chriſtians; but that the other two lines are a Lombard or Gothic compoſition, or of earlier date, without any difference of characters. That this fabulous opinion is exploded in Naples itſelf, appears from an inſcription on the wall under the ſtone above deſcribed, which was put up by the Jeſuits in 1689 to undeceive the credulous.

The church of S. Giovanni Pappacodi derives its laſt name from the founder, who being too haſtily buried whilſt in an apoplectic fit, came to life again: for a relation of his, upon advice of his friend's death, coming poſt to town, ordered the coffin to be opened * three days after he was buried, and S. Giovanni Pappacodi.

* Such over-haſty interments, as we learn from Pliny, *Hiſt. Nat. l.* xxvi. *c.* 3, were not uncommon among the ancients. Was it not the

 deplorable

and found that the deceaſed had bruiſed himſelf by ſtruggling, and altered the poſture in which he had been laid in the coffin.

Here alſo lie two excellent biſhops of the ſame family; one of which declined the offer of the purple, and the other diſtinguiſhed himſelf by his extraordinary diffuſive charity. Their epitaphs are as follow:

Sigiſmundo Pappacudæ Franc. F. Tropejenſium Præſuli, Viro Opt. & Juriſconſulto, qui cum in cœtum Cardinalium fuiſſet a Clemente VII. adſcitus, maluit in patria Epiſcopus vivere. Hæredes poſ. vixit ann. LXXX. M. VI. D. X. Obiit 1536.

'To Sigiſmund, ſon of Francis Pappacodi, biſhop of Tropea, who to his noble endowments added a conſummate knowledge of the law, and, being nominated cardinal by Clement VII, rather choſe to remain a biſhop in his own country, this monument is erected by his heirs. He lived fourſcore years, ſix months, and ten days, and died in the year 1536.'

Angelo Pappacudæ Franc. Fil. Martoranenſi Epiſcopo, viro ornatiſſ. qui in non magnis opibus magnum exercens animum, nulla magis in re, quam in aliorum levanda inopia ſuis bonis uſus eſt. Hæredes B. M. Deceſſit ex mortalibus Ann. nat. LXVI. ab ortu mundi redivivi 1537.

'To Angelo, the ſon of Francis Pappacodi, biſhop of Martorano, a perſon of great virtues and endowments, whoſe beneficent ſoul employed the beſt part of his moderate income in relieving the indigent, this monument was erected by his heirs. He departed this life in the ſixty-ſixth year of his age, and in the year of the Chriſtian Æra 1537.'

The front of the church abounds with Gothic ornaments.

deplorable misfortune of Joh. Duns Scotus, diſtinguiſhed by the appellation of *Doctor ſubtilis*, to be too ſoon put into the ground? Was not a perſon laid on the funeral pile ſoon reſtored to life by Aſclepiades the phyſician? And who has not heard of the Norman lord, Louis de Cirille, who was more celebrated for having been buried three times, than for any heroic atchievements? It is matter of great concern that real narratives of this kind ſhould be obſcured and brought into diſrepute by other abſurd fictions.

In

In the church di S. Giuseppe, belonging to the Jesuits, are four Corinthian pillars, of a beautiful grey marble, which, though sixty *palmi* in height, and nine in circumference, are each of one block. Formerly, in the Tribuna hung a large picture of St. Joseph with the child Jesus in his arms, and a group of angels, by Francesco di Maria, a Neapolitan; but this is removed into the vestry, and its place supplied by one which far surpasses it, of our Saviour when an infant, and his parents, by Amato. On the right-hand of the vestry is a grand altar-piece, which is glazed and covered with a curtain, representing St. Xavier in a very devout posture, by Luca Giordano; who also painted the other pieces in the chapel to which this superb altar belongs. Opposite to it is another altar-piece, likewise glazed, *&c.* painted by de Mattheis, exhibiting the virgin Mary and her divine infant; and, were it not for the incomparable beauty of the former, a connoisseur should not omit seeing this church. The pulpit is of marble, finely inlaid with precious stones. S. Giuseppe de' Giesuiti.

The church di S. Lorenzo de' Padri Minori has a lofty arched roof, and on its high altar the statues of St. Francis, St. Antony, and St. Laurence, finely executed by Giov. da Nola. The three basso-relievo's under them, and the virgin Mary amidst four angels over these three statues, are by other artists, whose names are not known. On one side of the altar is the chapel of S. Antonio di Padua, built from a design of Cosmo Fansago, which is worth seeing; but it is far exceeded by the chapel of the Rosary, in which are two pillars of *verde-antico*, and an altar of inlaid work of *lapis-lazuli*, topaz, agate, jasper, and other gems. At the sides of the chapel, on their respective monuments, stand the statues of its founders Camillo Cacace and his wife. These statues, according to the usual phrase, want only speech, and are the work of Bolgi da Carrara, a Roman. S. Loren de' Padri Minori.

In another chapel, from its foundress queen Margaretta V. consort to Charles III, called la Reina, lies Charles duke of Durazzo, beheaded in 1347, by Lewis king of Hungary, to revenge the death of his brother Andrew, who was strangled. Also Robert of Artois, with his wife Joanna dutchess of Durazzo (both poisoned by queen Margaret) together with a daughter of Charles III. Catharine a daughter of the emperor Albert I. and married to Charles duke of Calabria, and Lewis a son of Robert king of Naples, lie here.

In

First painting in oil colours.

In the veſtry is ſhewn a picture of St. Jerom, as the firſt piece painted in oil colours, being the work of Cola Antonio de Fiore, in 1436.

The invention of oil colours, of which the Neapolitans claim the honour, is more juſtly attributed to John of Bruges, otherwiſe Van Eyck, a Fleming, who was both a chymiſt and painter; he was born in 1370, and died in 1441, at the age of ſeventy-one. The epocha of this noble invention was the beginning of the fifteenth century, about the year 1410, though Malvaſia of Bologna, in order to attribute the honour of this invention to his countrymen, mentions ſome paintings in oil colours of a prior date, with the year and the painter's name annexed. However, a ſmall difference in time is of no great importance, ſince it is certain that no other method but painting *à freſco*, as it is called by the Italians, was known before the fifteenth century.

In a ſubterraneous chapel under the choir, the coronation of Robert, by his brother St. Lewis, is painted in colours by Simon of Cremona, who lived about the year 1353; and in the cloiſter of the convent is a tomb embelliſhed with admirable baſſo-relievo's.

In the refectory of this convent is a fine geographical piece of the twelve provinces of the kingdom of Naples, by the famous Sicilian painter Luigi Roderico, being a preſent to this convent from the count d'Olivares, when viceroy. Here the ſtates of the kingdom annually meet to delibe-

Liberal free-gifts.

rate on the cuſtomary free-gift made to their ſovereign, which has often exceeded a million and a half of *ſcudi*, or crowns.

S. Maria Annunziata.

Its riches.

S. Maria Annunziata is one of the fineſt churches in Naples; for the eye every-where meets with noble paintings, ſtatues, monuments, baſſo-relievo's, &c. The gilding only of the high altar, and the chapel belonging to it, coſt twenty-three thouſand crowns; and the other ornaments, enriched with *lapis-lazuli*, cornelian, jaſper, agate, and a profuſion of other gems, eighteen thouſand ducats more. In theſe computations, and in common diſcourſe at Naples, a ducat is equal to ten *carlini* *. The plate in the veſtry of this church a few years ſince weighed above twenty-one thouſand marks. In the Teſoro is an admirable tomb of Alphonſo Sancio de Luna, who died in 1564. To the left of the high altar when facing it, ſtands the ſtatue of a lady, holding

* Three ſhillings and four-pence ſterling.

a death's

a death's head in her hand, with her eyes fixed on it; and underneath is an encomium on her virtue and beauty.

Near the altar is the following epitaph on queen Joanna II.

*JOANNÆ II. Hungariæ, Hieruſalem, Siciliæ, Dalmatiæ, Croatiæ, Ramiæ *, Serviæ, Galatiæ, Lodomeriæ, Comaniæ, Bulgariæque Reginæ, Provinciæ & Folcalquerii ac Pedemontis Comitiſſæ, Anno Domini M.CCCC.XXXV. die II. Menſis Febr.*

Regiis oſſibus & memoriæ, ſepulchrum, quod ipſa morieris humi delegerat, inanes in funere pompas exoſa, Reginæ pietatem ſecuti, & meritorum non immemores Oeconomi reſtituendum & exornandum curaverunt, magnificentius poſituri, ſi licuiſſet. Anno Domini M.DC.VI. Menſ. Maji.

'To the memory of Joanna II. queen of Hungary, Jeruſalem, Sicily, Dalmatia, Croatia, Ramia, Servia, Galatia, Lodomeria, Comania, Bulgaria; counteſs of Provence, Folcalquier, and Piedmont; this monument was erected the 2d day of February, 1435.

'This plain tomb, choſen by herſelf preferably to all the vain pomp of obſequies, the magiſtrates have, in conformity to her majeſty's humble piety, and in regard to her merits, thus repaired without ornaments: and, had ſplendor and magnificence been permitted, they ſhould not have been wanting. 1606.'

Near the church-door is a little ſtatue, holding out a label, with theſe words;

Puriſſimum Virginis templum
caſtè memento ingredi.

'As thou art entering the pure temple of the Virgin, let thy thoughts be pure and chaſte.'

The hoſpital called la Caſa Santa, belonging to this church, was once the beſt endowed in the whole world; for its annual income in lands, tythes, impoſts, endowments, intereſt of money, &c. amounted to two hundred thouſand

La Caſa Santa. Its wealth.

* Miſſon and others have it *Romæ*, but erroneouſly, as is evident from the titles of the ancient kings of Hungary.

ducats,

ducats, or, as ſome compute it, to a million of *ſcudi* *. On the other hand, the annual expences for the ſick, poor, foundlings, and other charitable uſes, were no leſs; ſo that the following lines over the main entrance ſay no more than what is ſtrictly true:

Lac pueris, Dotem innuptis, Velumque pudicis,
Datque medelam ægris hæc opulenta domus.
Hinc meritò ſacra eſt illi, quæ nupta, pudica,
Et lactans; orbis vera medela fuit.

'This wealthy houſe gives milk to babes, a portion to 'maids, a veil to nuns, and medicines to the ſick; and is 'therefore juſtly dedicated to her who was a mother and gave 'ſuck, and yet was a pure Virgin, and brought redemption 'to heal the world.'

The children brought up here are generally about two thouſand five hundred in number; it being no uncommon thing in one night for twenty infants to be put into the wheel or machine which ſtands open both day and night for the reception of them, and eight wet-nurſes attend every day. The boys are brought up to handicraft trades, and ſome even to the church; they being, notwithſtanding the uncertainty of their legitimacy, by a bull of pope Nicholas IV, declared capable of holy orders. The girls, as they grow up, according to their capacities or inclinations, do the neceſſary work of the hoſpital, are employed in the care and inſtruction of the children, entered into a convent, or married with a portion of a hundred or two hundred ducats; and this laſt article has formerly amounted to ten thouſand ducats *per annum*, whilſt that of the foundlings was ſeldom leſs than fifteen thouſand. The young women married from this houſe, in caſe they are left widows in neceſſitous circumſtances, or forſaken by their huſbands; or if the marriage, without any fault of theirs, proves unfortunate; are intitled to a re-admiſſion, and have a particular apartment allowed them, being diſtinguiſhed by the name of *Ritornate*. The annual amount of the dowries to other women with which this houſe is charged by ſeveral ancient legacies and foundations, was at leaſt eighteen thouſand ducats; there being not a few noble families whoſe daughters at their marriage

* About 240,000 *l.* ſterling.

received

received two or three thouſand dollars from this hoſpital. The phyſicians, ſurgeons, apothecaries, ſervants &c. ſtood the houſe annually in fourteen thouſand ducats. The diſpenſary belonging to it is extremely well worth ſeeing. To the Caſa Santa belong four other hoſpitals, one of which is at Puzzuolo, whither, as alſo to Tritoli, great numbers of patients, about three hundred at a time, are ſent thrice every ſummer to the warm baths and ſudatories, and there provided with food, lodging, and neceſſary attendance; their ſtay at theſe baths is limited to ſeven days.

Such was the ſtate of this hoſpital at the beginning of this century, when it proved bankrupt for above five millions of ducats; upon which its total ruin was apprehended. The affair, which for a long time had lain concealed like fire hidden under the aſhes, in the year 1701 began to diſcover itſelf, and was at length brought before an imperial commiſſion: which, till a total diſcharge of the debts, aſſigned over to the creditors ſo much of its income as to reſerve only forty-two thouſand ducats a year for the ſupport of the hoſpital, the church, and the convent. This has reduced the girls portions from two hundred ducats to fifty, and the other expences have ſuffered a proportional diminution; even a great part of the ſilver ornaments of the church (which ſtill does not want for ſplendor) has been diſpoſed of, in order the ſooner to emerge from theſe difficulties; which however muſt be a work of time. Failure of the hoſpital.

S. Maria del Carmine, from a ſmall chapel, is become a magnificent church; the empreſs Elizabeth, mother to the unfortunate Conradine, having expended on it all the wealth which ſhe had brought for the ranſom of her ſon then a priſoner at Naples. S. Maria del Carmine.

Conradine duke of Swabia and Frederick of the houſe of Auſtria (in the inſcription erroneouſly ſtiled Federico d'Aſburg or Habſburg) lie on the right, near the entrance of the church, behind an altar; and on the wall are theſe words:

Qui giaccono Corradino di Stouffen, figlio dell' Imperatrice Margarita & di Corrado Rè di Napoli, ultimo de' Duchi dell' Imperial Caſa di Suevia, & Federico d'Aſburg ultimo de' Duchi d'Auſtria, anno MCCLXIX.

'Here lie Conradine of Stouffen ſon of the empreſs Margaret and of Conrade king of Naples, the laſt of the dukes

of

'of the imperial houſe of Swabia; and Frederick d'Aſburg 'the laſt of the dukes of Auſtria, 1269.'

The name Margaret, by which Conradine's mother is here called, is a proof that this inſcription has been ſince ſet up by monks unacquainted with the genealogy of theſe two illuſtrious perſons: for the right name of Conradine's mother, who was a daughter of Otho the Great duke of Bavaria and count Palatine of the Rhine, was unqueſtionably Elizabeth. Her ſecond huſband was Maynhard the third count of Tirol; and ſhe died in the year 1269. Not far from the great door of the church is a round cavity with an inſcription, ſignifying that this was the place where a large cannon-ball, at the ſiege of the city, in 1439, by king Alphonſo of Aragon, pierced through the cupola of the church, and carried away the crown of thorns from a crucifix; and it is added, that the head of the image would have gone with it, had not the crucifix, as the tradition goes, bowed its head, and thus avoided the blow. The ball ſtill hangs by a chain before the high altar, and the crucifix is expoſed to public view on the third day of the Chriſtmas holidays, and every Friday in the month of March. In this ſtory the queſtion is, which carries moſt wonder with it, the fortunate prudence and foreſight of this wooden image, or its fear and inability to ſave its crown and avoid ſuch danger, otherwiſe than by ſtooping?

Crucifix bows its head to avoid a cannon-ball.

Here alſo, as appears from ſeveral inſcriptions, are interred the bowels of a great many vice-roys; among which are Carpi and Gallas, the bodies ſtanding in their reſpective coffins againſt the veſtry-wall. The roof of this church is finely decorated; and in the cloiſter of the convent is to be ſeen the life of the prophet Elijah, painted *in freſco* by Balducci. Here alſo is the ſtatue of the above-mentioned empreſs, improperly called Margaret, with this inſcription:

Margaritæ

Margaritæ Auguſtæ,
Quæ Conradino Filio & Friderico Nepoti captivis
Opitulatum opibus onuſta Neapolim feſtinârat,
Cum Capite plexos reperiſſet,
Virili quidem animo non lachrymas pro illis,
Sed profuſiſſima munera ad hoc templum exornandum profundens,
Ad aram hîc maximam humandos curavit,
Familia Carmelitana ingentibus ab ea divitiis donata
Tam piæ benemeritæ ſemper ærumnam ploratura
Ac cœleſtem pro tantis principibus Imperatricem Oratura
P.
Anno Dom MCCLXIX.

'In remembrance of Margaret Auguſta, who came to 'Naples with immenſe riches, to redeem her ſon Conrade 'and her nephew Frederick from captivity; and finding they 'had been beheaded, her exalted ſoul, above ſhedding tears, 'poured forth immenſe donations for the embelliſhment of 'this church; in return for ſuch munificence the Carmelite 'monks cauſed the two princes to be buried at the high altar; 'and as they ſhall ever lament the loſs ſuſtained by their ge- 'nerous benefactreſs, ſo ſhall they never ceaſe to offer 'prayers to the heavenly empreſs in behalf of the two vir- 'tuous unfortunate princes. 1269.'

That the Carmelites owe their eſtabliſhment here to the empreſs Elizabeth's liberality, is ſhewn by Riccobaldi of Ferrara, *in Hiſtoria Imperatorum, p.* 1181; and it will be difficult to prove, that this order made any figure in Europe before the thirteenth century. But father Hardouin the Jeſuit far overſhot the mark in aſſerting (*in Antiquis Numiſmatibus Regum Francor. p.* 645.) that the Carmelites were not in being before the year 1300. It is ſtrange, that a perſon of his orthodoxy ſhould decry the ſuppoſed origin of theſe monks who pretend to deprive it from mount Carmel and the prophet Elijah; eſpecially as his implicit devotion to the papal chair and its infallibility has led him into the moſt ridiculous and unwarrantable poſitions in ſupport of it. Pope Innocent XII, on occaſion of the diſputes concerning the firſt inſtitution of the Carmelite order, iſſued a mandate enjoining perpetual ſilence to both ſides; which certainly according to the tenets of his church ought to have been a rule of conduct to father Hardouin, had he not conſtrued this proceed-

Origin of the Carmelite order.

ing

ing of the pope to be an indication, that both opinions seemed to him of equal weight. But from this time no devout Roman catholic will presume to combat the absurd opinion of the Carmelite order's being instituted by Elijah, as pope Benedict XIII. has now determined the affair in favour of that order.

Place where Massaniello was killed.

In the above-mentioned cloister they also shew the place where Tomaso Aniello, commonly called Massaniello, the famous usurper, was shot in the year 1647; and the area which was as it were the theatre on which he acted his mock reign of eighteen days, is near this church, and at present a market for meat and vegetables. It is a pity that a grand area which might be so great an ornament to the city should be taken up with sheds for shops, &c. Almost in the centre of this market stands the Capella della Croce, on the spot where the two above-mentioned princes, Conradine and Frederick, were beheaded and buried, till the empress Elizabeth caused their bodies to be removed to St. Maria del Carmine. According to Parrino, Sarnelli, Misson, &c. the porphyry pillar above the altar has this distich inscribed on it:

Asturis ungue Leo pullum rapiens Aquilinum,
Hic deplumavit acephalumque dedit.

'The Asturian lion seizing a young eagle, plucked off his 'feathers, and left him a headless trunk.'

But this also is manifestly false, the letters on that pillar indicating only the maker's name; and these words, *Hoc opus - - - Neapolitanus* are above all others distinctly legible. On the wall is an old piece of painting *in fresco* of the cruel execution of prince Conradine, &c. in which is a figure, with a hatchet lifted up, standing behind the judge, who sits on a chair of state pronouncing sentence on the princes; possibly alluding to what has been intimated by some historians, that Robert, earl of Flanders, from a detestation of such injustice immediately slew the judge who had pronounced the sentence. Riccobaldi of Ferrara, in his *Historia Imperatorum*, relates, that Conradine was playing at chess when the sentence was notified to him; and that some time *(modicum temporis)* was allowed him to prepare for his end. Some are for exculpating pope Clement IV, for having advised Charles of Anjou to put Conradine to death, by this laconic

way

way of reaſoning, 'The life of Conradine is the death of 'Charles, the death of Conradine the life of Charles,' and affirm that pope died before the execution of the prince. But could it be ſhewn, that Clement IV. was actually dead before the execution; he might nevertheleſs have given ſuch villainous and bloody advice immediately upon the impriſonment of Conradine, who, a few days after the loſs of the battle on the 23d of Auguſt, fell into his enemies hands: and ſuch an inſtigation is laid to the pope's charge by ſo many impartial writers, that, without the moſt ſolid proofs, it cannot with candour be queſtioned *.

The above-mentioned Carmelite church is by no means to be confounded with another called Madre di Dio, delli Scalzi Carmelitani, which for its ſtupendous altar, far ſurpaſſing any in all Naples, and valued at a hundred thouſand *ſcudi*, deſerves particular notice. There is ſcarce any gem to be named which is not to be ſeen there. On the fore part of it is a perſpective view of a palace or temple with ſtatues of gold and baſſo-relievo's placed alternately before it. The tabernacle is equally ſuperb, with a flower-piece of *pietre commeſſe*, made at Florence, in the centre. The ten green and white pillars of jaſper are very great ornaments to it. Every part abounds with *lapis-lazuli*, which in ſome places is the ground in which other gems are inſerted. The candleſticks, and all other ornaments of the altar, are likewiſe of inlaid gems ſet in gilt braſs, as are alſo even the doors which open on each ſide into the choir.

Madre di Dio.

Incomparable altar.

On one of theſe doors is a reddiſh brown agate with white veins, ſo exactly repreſenting the ſituation and plan of the city of Mantua, that the late duke of Mantua offered thirty thouſand crowns for it. This brings to my mind the agate in the imperial muſeum at Vienna, on which is a natural repreſentation of the city of Buda. Of king Pyrrhus's agate, on which Apollo and the nine muſes were very plainly diſcernible, I ſhall ſpeak on another occaſion. Indeed, the infinite variety of ſtains and ſhades on agate and marble may well be ſuppoſed ſometimes to form a faint reſemblance of the works of nature or of art. But I return to the high altar of the Carmelites church, deſigned by Dionyſio Lazari, and

Repreſentation of the city of Mantua on an agate.

* Smemonta and Spondanus are the hiſtorians of the greateſt note who have undertaken to vindicate the pope; but of their impartiality Struv gives no advantageous idea, terming them, in his hiſtory of the German empire, (c. 21. §. 8.) 'court ſycophants.'

executed by ſome Germans and Flemings. The pavement and the baluſtrade before it are of the moſt beatiful marble, and as beautifully inlaid. Behind the altar are three large pictures very well worth ſeeing; one by Paolo di Matteis, repreſenting the virgin Mary inveſting the devout Simon Stock with the habit of the order. The other two, by a brother of the convent, called Lucas, are the adoration of the wiſe men of the Eaſt, and the ſhepherds, at the manger. On the right-hand in returning from the high altar is a very large painting of the battle of the White Mountain near Prague, by Giacomo del Pò, in which he has taken care not to omit father Domenico with his crucifix, mounted on a fiery ſteed. The memorable actions of the moſt eminent Carmelite monks are written on golden letters on large ſcrolls of paper which are hung up againſt the church wall. In the fine chapel of S. Tereſa, a ſilver ſtatue of that ſaint, ſix *palmi* in height, ſtands on the altar, with the ridiculous ornament of the golden fleece about the neck. The convent to which this church belongs is a fine ſtructure; and its diſpenſary well worth ſeeing for its complete order and contrivance, and the elegancy of the gally-pots and veſſels, which are all of fine porcelain,

S. Tereſa with the golden fleece.

S. Maria della Concordia.

In the church of S. Maria della Concordia is interred Gaſpar Benemerjni, once king of Fez, who afterwards renounced Mahometiſm; he lived to the age of a hundred years, and died in 1641. All the inſcription on his tomb-ſtone is,

Sepulchrum hoc Gaſparis Benemerini Infantis de Fez, & ejus familiæ de Benemerino.

'This is the burying-place of Gaſpar Benemerini prince 'of Fez, and of his family the Benemerini.'

Round his arms, which are the moon, a ſtar, a ſword, and a caſtle, are theſe words:

Laus Tibi Jeſu! & Virgo Mater, quod de pagano Rege me Chriſtianum feciſti.

'Praiſe be to thee, O Jeſus, and thou virgin mother, by 'whom, of a pagan king, I was made a Chriſtian.'

In

In the banner hanging near it are the letters, *R. F. [Rex Feſſanus,]* and under the banner a heart with theſe letters in it BVK and on the wall is the following epitaph:

D. O. M. *B. M. V.*

Gaſpar ex Sereniſſima Benemerina familia, vigeſimus ſecundus in Africa Rex, dum contra Tyrannos à Catholico Rege arma rogat auxiliaria, liber effectus à Tyrannide Machometi, cujus impiam cum lacte hauſerat legem, in Catholicam adſcribitur; Numidiam proinde. exoſus pro Philippo III. Hiſpaniarum Monarcha, pro Rudolpho Cæſare, quibus carus, præclarè in hæreticos apud Belgas Pannonoſque ſæviit armatus. Sub Urbano VIII. Eques Commendator Immaculatæ Conceptionis Deiparæ creatur, & Chriſtianis, Heroicis, Regiiſque virtutibus ad immortalitatem anhelans, centenarius hic mortale reliquit, & perpetuum cenſum cum penſo quater in hebdomade incruentum Miſſæ ſacrificium ad ſuam offerendi mentem. Anno Domini MDCXLI.

'To God the greateſt and beſt of beings.' 'To the bleſſed virgin Mary.'

'To the memory of Gaſpar, of the moſt noble family of the Benemerini, twenty-ſecond king in Africa, who, whilſt he was ſolliciting ſuccours from the Catholic king againſt tyrants, was delivered from the tyranny of Mahomet, whoſe impious law he had ſucked in with his milk, and admitted into the Catholic church; afterwards deteſting Africa, he diſtinguiſhed himſelf in the ſervice of Philip III, king of Spain, and the emperor Rodolph, who both honoured him with particular favours, in the wars againſt the heretics in the Netherlands and Hungary. Under Urban VIII, he obtained a commandery in the order of the immaculate conception of the mother of God; and, having paſſed forward towards a bleſſed immortality in an uniform courſe of chriſtian, heroic, and royal virtues, in the hundredth year of his age, he put off mortality, and left a perpetual revenue for four unbloody ſacrifices of the maſs to be performed weekly for the repoſe of his ſoul, 1641.'

The family of the Bellimerini, or Benemirini, which had been in poſſeſſion of the throne of Fez and Morocco above three hundred years, within theſe two laſt centuries have ſeen themſelves deprived of their power. Leo Africanus (*lib.* iii. *c.* 38.) praiſes the liberality and zeal ſhewn by them in their proſperity, for the improvement of arts and ſciences.

S. Maria di Donna Reina.

S. Maria di Donna Reina was built by queen Mary, wife of Charles II, king of Naples, who alſo deſired to be buried here; the epitaph on her tomb is modern, and begins *Corpus Mariæ, &c.* Among the beſt paintings in this church may be reckoned thoſe of our Saviour's feeding five thouſand men in the wilderneſs, and the marriage at Cana, both by Giordano, who has here alſo moſt naturally imitated a piece of iron work.

The high altar, on which are two ſilver ſtatues as big as the life, is now juſt finiſhed, as are alſo ſix maſterly marble ſtatues of ſaints, deſigned for the nave of the church, each of which coſt twelve hundred *ſcudi.* In this church is a ſilver *pyx* richly ſet with rubies and emeralds. Here are alſo ſome very fine pieces of painting by Solimene. A large cleft, cauſed by an earthquake, runs the whole length of the roof of this church; and to the frequency of thoſe concuſſions it may poſſibly be owing that ſo few churches with arched roofs are to be ſeen in this city.

S. Maria Donna Romita.

In the church di S. Maria Donna Romita are ſeveral fine pieces of painting; particularly the beheading of John the Baptiſt, near the high altar; and oppoſite to it Herodias's daughter delivering his head to her mother in a charger. The roof of the church is finely decorated with painting, ſculpture, and gilding.

S. Maria delle Grazie.

In the church di S. Maria delle Grazie de' Padri Girolamitani are ſome excellent pieces in painting and ſculpture. Among the latter is a moſt noble baſſo-relievo in the Giuſtiniani chapel, by Giovanni da Nola, repreſenting the virgin Mary, St. John, and Mary Magdalen, lamenting over a dead Chriſt. On feſtivals, the high altar is covered with a ſilver *palliotto*, and other rich ornaments. On each ſide of it are ſeen the two ſtatues of S. Pietro Gambacurta di Piſa and St. Jerom, by Lorenzo Vaccaro. On the right-hand near the altar ſtands a wooden image of St. Onuphrius naked; but care is taken to lengthen his beard down to his knees. Among the many fine tombs, that of Fabricio Brancaccio is particularly worth ſeeing.

Under a baſſo-relievo of the annunciation, I read with ſome ſurpriſe the following verſe:

Remarkable titles of the virgin Mary.

Nata, Soror, Conjux, eadem Genitrixque Tonantis.

'Daughter, ſiſter, ſpouſe, and mother of the Thunderer!'

In

In the veſtry are ſome good paintings *in freſco*; and the pavement is of very beautiful tiles of all colours.

The convent of S. Maria Maddalena delle Spagnuole was founded by Donna Iſabella d'Alarcon, marchioneſs della Valle, for Spaniſh proſtitutes inclined to forſake their debauched life. Convent of S. Maria Maddalena delle Spagnuole for penitent proſtitutes.

The cieling of S. Maria Nuova is adorned with ſuch fine paintings and gilding, that it paſſes for one of the moſt beautiful churches in Naples. In the chapel of the Madonna della Grazia, the *Pallioto* and almoſt all the ornaments of the altar are of ſilver. The robe in which the virgin is dreſſed is almoſt entirely covered with pearls, diamonds, rubies of a very extraordinary ſize, and other jewels. In the Capella di Graziano is an *Ecce Homo*, by Giovanni da Nola; it is cut in wood, but the ſculpture is inimitable. The Capella del' Beato Giacobo della Marca is likewiſe worth obſervation: in it is a monument erected in honour of Urban VI, who was a Neapolitan; and likewiſe the tomb of Don Carlo d'Auſtria, (whoſe original name was Anida) a ſon of the king of Tunis, who was converted to Chriſtianity. S. Maria Nuovo.

Without it is the tomb of Pedro Navarro, who roſe by his merit through the ſeveral ranks, from a private man, to be commander in chief of the Spaniſh army; but, reſenting the delay of the court of Spain to ranſom him when taken priſoner, he renounced his natural ſovereign, and entered the ſervice of France. He accompanied Lautrec in his unfortunate expedition againſt Naples, where being again taken priſoner, he endeavoured to avoid the ignominy of being executed as a rebel by putting an end to his life. Others affirm that he was ſtrangled in the night, when he was ſeventy-five years of age, after having ſurvived that peſtilence, which, a few weeks before, had made ſuch dreadful havoc in Lautrec's army. The epitaph of this warlike perſon is as follows: Account of Pedro Navarro.

Oſſibus & memoriæ
PETRI NAVARRÆ CANTABRI,
Solerti, in expugnandis urbibus arte clariſſimi,
Gonſalvus Ferdinandus Ludovici Filius,
Magni Gonſalvi Nepos, Sueſſæ Princeps,
Ducem Gallorum partes ſecutum
Pio ſepulchri munere honeſtavit,
Quum hoc in ſe habeat præclara virtus,
Ut vel in hoſte ſit admirabilis.

'Sacred to the remains and memory of Pedro Navarro, a 'Spaniard, excellently ſkilled in the attack of fortreſſes and 'the military art, Gonſalvo Ferdinand, &c. erected this 'monument, though he had deſerted his country, and en- 'tered into the French ſervice; for bravery and virtue, 'though in an enemy, cannot but raiſe our admiration.'

Oppoſite to it lies Lautrec himſelf, with this epitaph:

ODETTO FUXIO LAUTRECCO,
Gonſalvus Ferdinandus Ludovici Fil.
Cerdub. Magni Gonſalvi Nepos,
Quum ejus oſſa, quamvis hoſtis, in avito ſacello,
Ut belli fortuna tuleraf,
Sine honore jacere comperiſſet,
Humanarum miſeriarum memor
Gallo Duci Hiſpanus Princeps P.

'To the memory of Odet Foulx de Lautrec, a French 'general, Gonſalvo Ferdinand, a Spaniſh prince, and grand- 'ſon of the great Gonſalvo of Cordova, hearing that his 'enemy's remains, by the fortune of war, lay in an obſcure 'old chapel, and, being ſenſible of the viciſſitudes of human 'life, erected this tomb.'

As Lautrec died of the peſtilence, his body, like that of a common ſoldier, was buried in the ſand; but a Spaniard, prompted by the hopes of a round ſum of money for the ranſom of it, dug it up, and brought it to Naples; where his avidity, however, was diſappointed, the guardians of Lautrec's children wiſely refuſing to diminiſh, in ſuch an unavailing purchaſe, the little fortune the old general had left behind him. It lay a long time unburied, till, as appears by the epitaph, the duke di Suſſa cauſed a tomb built at his own expence for Lautrec's remains, which at the ſame time is a monument of his own generoſity and humanity.

Near the high altar lies buried a lady called Johanna, and in her epitaph ſtiled the daughter of John king of Aragon, and ſecond wife of Ferdinand I, king of Jeruſalem and Sicily, who died in 1517.

S. Maria del Parto.

The church of S. Maria del Parto belongs to the ſuburb Chiaja, in the Mergellina, which is ſaid to be ſo called from the multitudes of fiſhes to be ſeen here emerging out of the water.

water. Frederic king of Naples beſtowed a parcel of lands near this place on Sannazario the poet, who at firſt had ſo mean an idea of the gift, that he compoſed the following lines:

Scribendi ſtudium mihi, Frederice, dediſti,
Ingenium ad laudes dum trahis omne tuas;
Ecce ſuburbanum rus & nova prædia donas
Feciſti Vatem, nunc facis Agricolam.

'Great Frederic, by thee I was firſt made a poet, and to 'thy praiſe were all my talents confined; but, by giving me 'theſe dirty acres, thou haſt reduced me from a poet to turn 'farmer.'

However, he afterwards became ſo inamoured with this rural retreat, that he not only built here a moſt elegant palace, but frequently mentions it in his poems with raptures, as in this paſſage:

O' lieta Piaggia, o ſolitaria Valle
O' accolto Monticel, che mi difendi
D' ardente Sol, con le tue ombroſe ſpalle;
O' freſco, e chiaro rivo, che diſcendi
Nel verde prato trà fiorite ſponde,
E dolce ad aſcoltor mormorio rendi *, &c.

'O bliſsful ſolitude! delicious vale!
'O ever-verdant hill, whoſe tufted brow
'From noon-tide ſun with cool refreſhing ſhade
'Defends me wand'ring o'er the devious plain;
'Where thro' the verdant mead a cryſtal ſtream
'Runs murm'ring, and reflects each beauteous flow'r
'That crowns its banks, cooling the ambient air.'

Rupis o ſacræ Pelagique Cuſtos,
Villa Nympharum domus, & propinquæ
Doridis, Regum decus una quondam
Deliciæque.

'O ſweet retreat! the haunt of rural nymphs,
'Who guard the ſacred rock and neighb'ring main,

* *Vide Sarnelli Guida de' foreſtieri, p.* 222.

'Once the delight of kings, who in thy ſhades
'Forgot the toils of empire.'

The deſtruction of this *villa*, with all its rural improvements, by Philibert prince of Orange, general to Charles V, was very near to break Sannazario's heart *; and, by way of conſolation, he afterwards built on the ſame ſpot a church, which he conſecrated *al Santiſſimo parto della Gran Madre di Dio*; 'To the moſt holy parturition of the great mother 'of God:' and alſo compoſed three canto's on the ſame ſubject.

Sannazario, or, as he uſed to ſtile himſelf, *Actius Sincerus*, died in the year of Chriſt 1532, (not in 1530, as his epitaph ſays) and in the ſeventy-third of his age. He was buried here in a beautiful tomb of white marble, which is univerſally allowed to be a maſter-piece in ſculpture. At the top Sannazario's buſt is placed between two winged angels, or Cupids; and in the middle of the monument is an admirable baſſo-relievo, repreſenting fauns, nymphs, and ſatyrs ſinging, and playing on all kinds of inſtruments. Neptune is alſo to be ſeen here; for Sannazario was the firſt who wrote piſcatory and marine eclogues. On each ſide ſtand two large ſtatues, one of Apollo, the other of Minerva: but offence having been taken at the introducing of pagan deities into churches, and the removal of theſe exquiſite pieces being apprehended, they were ſaved by the artifice of making them paſs for the images of David and Judith. The whole is the workmanſhip of Girolamo Santa Croce, a Neapolitan; but, by reaſon of his untimely death, the finiſhing hand was put to the ſtatues of Apollo and Minerva, by Poggibonzo of Tuſcany, who was a Servite monk in the convent. Under the buſt of the poet are theſe words:

ACTIVS SINCERVS.

Above the baſſo-relievo are theſe letters:

D. O. M.

'To God the greateſt and beſt of beings.'

* On hearing that this prince had loſt his life in a battle, he ſaid, with no little joy, *La Vendetta d'Apollo ha fatto Marte*. 'Well done, Mars, 'thou haſt revenged Apollo's cauſe.'

And

And under it the following diſtich by cardinal Bembo:

*Da ſacro cineri flores; hic ille Maroni **
Sincerus, Musâ proximus, ut tumulo.
Vix Ann. LXXII. Obiit M.D.XXX.

'Here reſts Sincerus, (ſtrew the ſacred place
'With flow'rs!) who next in fame to Maro liv'd;
'And, dying, wiſh'd his aſhes might repoſe
'Near that immortal bard, whoſe muſe he lov'd.
'He lived to the age of ſeventy-two, and died in the year 1530.'

But the epitaph which he compoſed for himſelf was as follows:

Actius hic ſitus eſt. Cineres gaudete ſepulti,
Jam vaga poſt obitus Umbra dolore vacat.

'Here Actius lies; his aſhes here enjoy
'A calm repoſe, whilſt happily enlarg'd,
'His fleeting ſpirit's free from every pain.'

His relations, however, though Actius's own writings bear ſufficient teſtimony of his religious ſentiments, did not think proper that theſe ambiguous lines ſhould be placed on the tomb of a Chriſtian poet †.

In the above-mentioned church of S. Maria del Parto are likewiſe two ſtatues of white marble of St. James the apoſtle, and St. Nazario the martyr, both by father Poggibonzo. They are far from being deſpicable pieces; but greatly inferior to the Apollo and Minerva at Sannazario's tomb. In the firſt chapel on the right-hand of the entrance into the church is Michael the archangel, painted by Leonardo di Piſtoja. The angel's face is ſaid to be copied from Don Diomede Caraffa, biſhop of Ariano; and the female features given to the dragon, which he tramples under foot, by the ſame cardinal's direction, in order to diſplay the triumph of his continency over the allurement of female charms, repreſents a lady who had a paſſion for him; and, as her name was Victoria Venoſa, the words *Fecit Victoriam, Alleluiah,* S. Maria del Parto.

* Virgil's grave is ſhewn in the neighbourhood of this church.

† There is nothing in the ſentiment that is inconſiſtent with Chriſtianity; but probably it was the Romiſh doctrine of purgatory that cauſed this epitaph to be rejected.

are

are ſaid to allude to it. But the whole affair, if it be true, ſeems either the reſult of private revenge for a repulſe the cardinal had met with, or of an idle oſtentation, rather than any proof of rational piety and real virtue.

Near Michael and the dragon is an old piece of painting, repreſenting the Lord's-ſupper, where Chriſt and his diſciples are ſitting on chairs, otherwiſe it is no bad piece. The encounter between a cat and a dog under the table would have better become ſome ludicrous piece, though one cannot help being pleaſed with the livelineſs of the expreſſion. Here are alſo ſeveral good pieces *in freſco*; moſt of which were done at the expence of a father of this convent, whoſe liberality hath been honoured with the following inſcription:

Lantrec's epitaph.

Sacram hanc ædem
Actii Sinceri Sannazarii
Domicilio, Poëſi, Tumulo
Illuſtrem
Elegantibus picturis ac pavimento
lithoſtrato
Pat. Mag. Angelus M. Nappi
Neapolitanus
Anno M. DCIC.
Quòd propriis expenſis illuſtriorem
Reddi curaverit,
Cæteri hujus Conventûs alumni
Fratri ſuo bene merenti PP.

'Father Maeſtro Angelo Maria Nappi, a native of Naples, having in the year 1609, at his own expence, to this church famous for the reſidence, poetry, and tomb of Actius Sincerus Sannazario, added the embelliſhments of fine paintings and a variegated marble pavement; the monks of this convent, in acknowledgment of the generoſity of their brother, have erected this memorial.'

S. Maria di Piedigrotta.

The church of S. Maria di Piedigrotto owes its name to the Pauſilypean hole or cave, at the entrance of which it ſtands.

At the high altar of this church are ſix admirable pillars of [illegible] white marble.

S. Maria de' Sangri.

The church of S. Maria della Pietà de' Sangri wants a proper light; but otherwiſe makes a fine appearance, abound-

ing

ing in ſtatues and curious monuments belonging to the Sangro family.

At the great altar ſtand two beautiful pillars of porphyry.

In the church of S. Maria della Sanità, which belongs to the Dominicans, are thirteen ſmall cupola's over ſo many altars, all finely ornamented with paintings. The eight pillars of the tabernacle on the high altar are of rock cryſtal, each a foot high, yet cut out of a ſingle piece. It is alſo enriched with a great number of ſapphires, and other precious ſtones. The pulpit is an exquiſite inlaid work of marble and mother-of-pearl. In the veſtry are twelve cryſtal candleſticks, made by Marino Converſo, a monk of the convent, who being employed in a work of rock cryſtal, which was to fill the whole front of the great altar, was, a few years ago, prevented by death. Here alſo are ſhewn a crucifix and ſeveral pyramids of cryſtal, and nineteen large ſilver buſts of ſaints, with their reliques incloſed in them; fourteen ſilver candleſticks, each above ſix feet high; a very ſmall caſket in the form of an altar, on one ſide of which is the paſſion of Chriſt, of ſuch fine workmanſhip, that in the boſom of the virgin Mary, which opens with two folding doors, the crucifixion of our Saviour is to be ſeen within the compaſs of a ſilver two-pence; the whole is of wood. In the caſket is alſo kept another repreſentation of Chriſt's crucifixion on mount Calvary, compoſed of emeralds and other gems. On an *oſtenſorium* ſtands a little ſilver ſtatue of Noah with a girdle of emeralds, and on his ſhoulders a model of the ark in gold ſet with diamonds. Over it is a ſilver dove, at whoſe wings hang two ear-rings with two ſapphires in each, being the offering of a princeſs who devoutly took them from her ears, and preſented them to this church. On the *oſtenſorium*, where the conſecrated wafer lies, the ſun is finely repreſented with his golden beams, the radiancy of which is heightened by the blaze of diamonds, pearls, and rubies with which they are ſet. The church and the convent are built on an aſcent, ſo that a great part of the former, and even ſome pillars are hewn out of the rock. The outſide of the roof is flat and paved with ſmall ſtones. The proſpect from thence towards the ſea and mount Veſuvio is extremely beautiful. Before the refectory is an orangery in the open air; and the trees are of an uncommon growth and ſize. When I viſited this convent, it was with ſome pleaſure

S. Maria della Sanità.

I ſaw

I saw a hundred and ninety-six fathers and noviciates supping together with great decency and elegancy of behaviour. As it was a fast, the allowance was a slice of bread and three apples. But the superior or provincial and the prior had a larger portion of bread and six apples a-piece. The dispensary belonging to this convent is very large and well contrived: it is also furnished with several elaboratories and some gally-pots, said to be painted by Raphael. The general of the Dominicans has an annual income of eighteen thousand ducats, besides extraordinary presents, which, from the great regard paid him as president of the inquisition, even by cardinals, and the greatest officers of the papal court, must be no inconsiderable addition.

S. Martino. S. Martino belongs to the Carthusians, and stands in the highest part of the city, except the castle of St. Elmo; whence it may easily be conceived what a glorious prospect they enjoy over the neighbouring islands, the city, the port, the sea-coast, and the country towards Vesuvio and Pausilypo. Though no woman is permitted to enter into this place, a church stands open without the convent for that sex to perform their devotions in. The church which the monks frequent has few equals. The cieling is painted with historical pieces; and in the front of the choir is the crucifixion of Christ, and the twelve apostles, by Lanfranco, who, whilst he was employed by these fathers, had a salary of thirty *scudi* or crowns a-day, and was elegantly entertained at the expence of the convent. The *pietà* over the grand entrance is by the cavalier Massimo, and the twelve prophets painted in oil colours, with the busts of Moses and Elias, by the celebrated Giuseppe di Ribera, commonly called Lo Spagnoletto; who has signalized his skill in this convent by above a hundred pieces. On the cieling of the choir where the monks assemble at mass, Giusepino d'Arpino and Giov. Berardino a Sicilian, have, in conjunction, displayed the delicacy of their pencils. In this choir is also to be seen the celebrated Nativity of Christ by Guido, for which the fathers paid five thousand ducats, and have been more than once offered twelve thousand. But a society which boasts of having, during the life only of one superior, laid out five hundred thousand ducats in paintings, sculptures, and plate, seldom expose their curiosities to sale. Here are also four other master-pieces, all representing the Lord's-supper; one by the above-mentioned Ribera, another by Annibal Caracci,

Famous picture of Rheni.

Profuse expence.

Caracci *, the third by Paolo Veroneſe, and the fourth by the cavalier Maſſimo. The other paintings in the church are alſo by ſeveral eminent maſters whom we have already had occaſion to mention, *viz.* Beliſario, Fignoli, Giov. Batt. Caracci, the cavalier Calabreſe, Domenichino, Vaccaro, Giordano, *&c.* The pavement is of beautiful figured marble, and the wall of *pietre commeſſe*. The high altar, though already above a hundred thouſand *ſcudi* have been expended on it, is far from being finiſhed; and, to judge by the model, it will be a work of incomparable beauty and magnificence. The ſteps near the veſtry were deſigned by the cavalier Coſmo, the painted perſpective by the cavalier Viviani, and the figures by the cavalier Maſſimo. The cloſets in the veſtry are worth ſeeing for their inlaid work in cane; ſome repreſenting ſcriptural hiſtories, others landſcapes, *&c.* Giuſepino d'Arpino has painted the crucifixion of Chriſt on the cieling; the perſpective piece is by Viviani, and Peter's denial of his maſter by Caravaggio. The arch before the two *teſori*, or treaſuries, is finely painted *in freſco* by Maſſimo, and here a child is particularly admired, ſo boldly painted as hardly to be diſtinguiſhed by the eye from a baſſo-relievo in a raiſed piece of ſculpture. In the *teſoro vecchio* is likewiſe ſome excellent inlaid work of wood; and the pavement repreſents all kinds of figures in marble. The paintings *in freſco* are by Lanfranco, Maſſimo, and Spadaro; and on the cieling are ſeveral extremely natural imitations of fiſſures and cracks. The riches ſhewn in theſe treaſuries are hardly to be deſcribed. Among other things here are a globe of *lapis-lazuli* of the bigneſs of a child's head, an amethyſt a ſpan broad and a ſpan and a half in length, and four turquoiſes on the convex ſide equal to a walnut; a great number of large ſilver buſts, a ſilver ſtatue of St. Martin with a ring on one of the fingers of the right-hand ſet with a ruby of the ſize of a large hazel-nut, which cannot be ſurpaſſed; four pearls and as many topazes of a very uncommon ſize; a ſilver ſtatue of the virgin Mary ſtanding on the moon with a dragon at her feet, almoſt as big as the life; two mother-of-pearl ſhells, as large as a ſmall diſh, moſt beautifully [illegible] gold and ſilver chalices, lamps, candleſticks, flower-pots, and the like, without number. But what particularly deſerves notice is a little altar ſupported by ſilver pillars,

* In this [illegible] Chriſt is repreſented ſtanding, and the diſciples kneeling round him.

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with a *pyx* repreſenting the ſun reſting one one pillar, the beams of which and the pillar are covered with ſapphires, rubies, turquoiſes, and other gems; ſo that this piece alone coſt forty thouſand *ſcudi*. Here is alſo to be ſeen Spagnoletto's celebrated *pietà*, for which he received four thouſand ducats, but at preſent valued at ten thouſand. Amidſt ſuch ſplendid objects the rotten bones and other reliques kept within glaſſes with inſcriptions ſhewing to what ſaint each piece belongs, make but a very ſcurvy appearance.

The convent has a grand ſquare cloiſter built under the inſpection of the cavalier Coſmo Fonſago; it is adorned with ſixty pillars of white Carrara marble: the pavement is of black and white marble diſpoſed in a variety of figures. Within the area of the cloiſter is a burial-place for the monks, which is ſeen through a baluſtrade ornamented with death's heads and other emblems of mortality cut in marble. The number of monks in this convent is only ſix; and to each of them is aſſigned an apartment wainſcotted with cedar, very well furniſhed, and adorned with fine paintings; and alſo a garden with a marble fountain, planted with all kinds of eſculent herbs, fruit, and flowers. The prior's apartment is very ſpacious and magnificent, conſiſting of ſeveral rooms, embelliſhed with a very valuable collection of paintings, deſigns, and ſeveral geographical pieces. Here is a ſmall picture on wood of the crucifixion of our Saviour, highly eſteemed, and ſaid to be done by Michael Angelo. The piece is very ſmall, and has nothing remarkable in it; but, contrary to nature, repreſents our Saviour's head quite upright, inſtead of being reclined like that of a dying perſon. This, like that piece at the Borgheſe palace at Rome, is ſaid to be done from the life, a perſon being put to death on the croſs for that purpoſe; and with equal probability. The ſtory of Parrhaſius * putting a perſon to death by tortures, that having ſuch an object before him he might the more naturally paint a Prometheus, may poſſibly have given riſe to this groundleſs charge againſt Michael Angelo; who was a man of no bad morals, and cannot be ſuppoſed to have been guilty of ſuch a piece of barbarity; and, if he had, he would have copied it to greater advantage.

In the apartment of the prior of this convent is a very pretty marble groupe by Coſmo, of the virgin Mary with the [illegible]eſus in her arms, and John the Baptiſt [illegible] his feet.

* *Vide Junium de pictura veterum.*

Our

Our Saviour is represented smiling and laying his hand upon John's head, as if they were playing together; whilst the virgin mother's looks most exquisitely express her sweet complacency at their innocent sportiveness. The library consists of select books, to the value of six thousand ducats; the cieling is painted *in fresco* by Viviano, Rafaelino, and Spadaro. The convent's dispensary is also well contrived, lofty, and painted *in fresco*; the pavement is of painted tiles, and all the medicines are kept in porcelain vessels. Here is also a beautiful collection of corals; and in the anti-chamber are four white marble busts of the seasons.

Church di Monte Oliveto.

The church and convent di Monte Oliveto are endowed with a yearly revenue of ten thousand *scudi*, the donation of a gentleman whose name was Gurello Origlia, as is commemorated in the following inscription:

D. O. M. Gurello Auriliæ Neapol. hujus Regni Logothetæ ac Protonotario, summæ apud Ladislaum Regem, ob fidem eximiam, auctoritatis, adeo septem filios Comites viderit, fortunatissimus, idemque pientissimus, qui Ædes has construxit, patrimonio donato, Ordo Olivetanus Pietatis ergô F. C.

'Sacred to God the greatest and best of beings, and to 'the memory of Gurello Origlia of Naples, recorder and 'prothonotary of the kingdom, who for his capacity and 'fidelity was in such high esteem with king Ladislaus, that 'his seven sons were created counts, and (his prosperity be-'ing equal to his piety) built and endowed this church and 'convent, the order of Olivetans have in gratitude erected 'this inscription.'

Alphonso the Second had such an affection for the monks of this convent, that he not only frequently took a repast with them, and sometimes even waited at the second table where the lay-brothers eat; but, among other more substantial marks of his cordial affection, conferred on them the castles of Teverona, Aprano, and Pepona, with their civil and criminal jurisdictions. These benefactions are recorded in the inscriptions in the refectory and on his monument near the high altar.

Capella del Conte di Terranuova.

In the Capella del Conte di Terranuova is a most beautiful marble altar, the work of Benedetto da Majano, an eminent Florentine sculptor of the 15th century. Here also lies Mario Curiale, a youth in great favour with king Alphonso I, who

who even honoured him with the following epitaph of his own compoſition:

Epitaph by king Alphonſo I.

Qui fuit Alfonſi quondam pars maxima Regis
Marius hâc modicâ nunc tumulatur humo.

'Within this narrow tomb lies Marius, who once poſſeſſed king Alphonſo's better part.'

In the Origlia chapel is a repreſentation of a dead Chriſt with ſeven perſons lamenting over the body, ſome kneeling and others ſtanding, of *terra cotta*, or a kind of plaſter, painted in natural colours; it is the work of Moldavino da Modena, an ingenious ſculptor, who lived about the middle of the fifteenth century. The aſſiſtants repreſent ſeveral eminent men, then living: Nicodemus is perſonated by Giovanni Pontano, Joſeph of Arimathea by Giacomo Sannazario, and two others by Alphonſo II, king of Naples, and his ſon Ferdinand.

On the right-hand near this chapel is an incomparable baſſo-relievo of the annunciation by the above-mentioned Benedetto di Majano. The countenance of the angel dawns with celeſtial joy and benevolence, and the virgin's attitude and looks expreſs a moſt amiable mixture of ſerenity, humility, and a modeſt baſhfulneſs.

In the Toloſa chapel is to be ſeen an ingenious perſpective of *intarſiatura*, or inlaid wood, by Frà Giov. Angelo da Verona Olivetano, who excelled in this branch, and lived in Vaſari's time, that is, about the middle of the ſixteenth century.

The baſſo-relievo repreſenting the nativity of Chriſt, in the duke of Amalfi's chapel, or, as it is now called, of Piccolomini d'Aragona, is accounted a maſter-piece in ſculpture; and by ſome attributed to the famous Donatello, and by others to Roſellino of Florence. The latter is, however, univerſally allowed to have deſigned and executed the ſuperb monument, in this chapel, of Maria of Aragon, a natural daughter of king Ferdinand, and ducheſs of Amalfi.

In the ſame chapel, which is remarkable for its pavement, is alſo this epitaph:

Conſtantia

Conſtantia Davala & Beatrix Piccolominea Filia, redditis quæ ſunt cæli cælo, & quæ ſunt terræ terræ, ut ſemper uno vixere animo, & ſic uno condi tumulo voluere. O beatam & mutui amoris conſtantiam!

'Here in one grave are depoſited the remains of Conſtantia Davala and Beatrice Piccolomini her daughter, who, having rendered to heaven the things which were heaven's, and to the earth the things that were earth's, as they had but one ſoul while living, deſired to be united in death. Happy patterns of a conſtant and mutual affection!'

Each of the before-mentioned chapels has ſomething remarkable, and every-where affords ſome entertainment to the admirers of painting and ſculpture. In the veſtry, beſides the fine paintings by Vaſari, the ſhrines and cloſets repreſent caſtles, landſcapes, and other pieces of perſpective, ſo well executed in wood inlaid, as ſcarce to be paralleled.

The organ in this church is ſaid to have coſt four thouſand *ſcudi*, and is greatly cried up here; but as to this noble inſtrument, both for makers and performers on it, all nations muſt yield to Germany.

The convent library owes its foundation to Alphonſo II, who alſo enriched it with ſome good vellum manuſcripts, ſtill in being; of which the principal are, 1. The Bible, in a ſmall folio, written in 1476, by Matthias Moravius, finely illuminated, *&c.* 2. Another ancient manuſcript of the Bible, in two large volumes in folio. 3. St. Bernard's works. 4. St. Jerom's epiſtles, and his commentary on Iſaiah. 5. The lives of the ſaints in two volumes folio. 6. The hiſtory of the tranſlations of the bodies of St. Benedict and St. Scholaſtica, *&c.* On the front is this inſcription:

Piis ad Dei cultum ſtudiis nè vel hora fruſtra teratur, Bibliothecæ locus erectus.'

'This library was erected for the improvement of religious ſtudies, that not an hour may be miſpent, but dedicated to the ſervice of God.'

Nothing can be more delightful than the proſpect from the library and the upper ſtory of this convent. It is alſo

famous for making the beſt Neapolitan ſoap, which brings in a very conſiderable profit to the ſociety.

Monte della Pietà. The revenue of the Sacro Monte della Pietà, which amounts to fifty thouſand ducats, is, for the term of two years, lent in ſums not exceeding ten ducats, on equivalent pledges, without intereſt; for many wealthy perſons, who either want opportunity, or are not inclined to make purchaſes, or lend on intereſt or mortgages, place their fortunes here; partly for ſecurity, and partly for the advantage of the poor. The building was deſigned by the cavalier Fontana, and coſt ſeventy thouſand *ſcudi*. As for the marble ſtatue of *Pietà*, or Charity, erected on the front of the chapel, it is a ſufficient commendation of it to ſay, that it came from the hand of the celebrated Bernini.

S. Paolo Maggiore. S. Paolo Maggiore, by an inſcription formerly on the *façade*, which, in 1688, was demoliſhed by an earthquake, appears to have been originally a temple of Caſtor and Pollux, and built by Julius Tarſus, a freed man of Auguſtus, and procurator of the ſea-coaſts about Naples. Of this noble piece of antiquity there are ſtill remaining two pillars, two fine ſtatues, ſome pedeſtals, *&c.* ſeveral marble fragments having been uſed for the pavement of this church. The tradition, that, at the command of St. Peter, the ſtatues of Pollux and Caſtor fell from the top of this ſtructure, has given riſe to the following diſtichs, which are to be ſeen on the left-hand of the entrance, near two mutilated ſtatues:

Audit vel ſurdus Pollux cum Caſtore Petrum,
Nec mora præcipiti marmore uterque ruit.

'The deaf ſtatues of Caſtor and Pollux heard Peter's voice, and immediately the idolized marble fell down headlong from the top of this edifice.'

And on the right:

Tyndaridas vox miſſa ferit, palma integra Petri eſt;
Dividit at tecum, Paule, trophæa libens.

'With one word Peter vanquiſhes the martial ſons of Tyndarus; but thee, Paul, he willingly admits as his partner in this victory.'

The

The ſculpture about the high altar of this church is exquiſite, and the tabernacle is of inlaid gems. On the altar of the chapel of the princes di S. Agato is a fine marble ſtatue of the virgin Mary with her divine infant, and two perſons in a poſture of adoration, who repreſent Antonio Ferrao and his ſon Cæſar, both princes of S. Agata.

In the chapel of Santa Maria della Purità are four moſt beautiful ſtatues of the cardinal virtues, among which Prudence is the beſt executed.

The walls of S. Gaëtano's chapel are almoſt entirely covered with votive pieces, and repreſentations of the ſeveral parts of the body, which, by the interceſſion of that ſaint, have been delivered from pain, or reſtored to their natural functions. This church abounds in the fineſt paintings; for thoſe pieces only in the anti-chamber of the veſtry are valued at eighteen thouſand *ſcudi*. The moſt admired among them are Pico della Mirandola, in the character of young Tobias, and cardinal Bembo in that of St. Jerom *.

This is an excellent copy from an original by Raphael, and the painting *in freſco* in the veſtry is by the celebrated Solimene. In the area before this church ſtands a bronze ſtatue of St. Gaëtano on a very lofty pedeſtal, with an inſcription.

The church of S. Patrizia, though it be ſmall, is exceeding ſplendid, near a hundred and forty thouſand *ſcudi* having been expended on it. The tabernacle is of ſurpriſing rich- S. Patrizia.

* Formerly it was uſual, among celebrated painters, to introduce even in ſcripture-hiſtory pieces the portraits of their relations, moſt eſteemed friends, or eminent perſonages of their time. At the altar of the pariſh-church of Wittenberg, is the baptiſm of Chriſt, by Luke Cranach, where the ſpectators conſiſt of perſons then very well known, and painted in an exact likeneſs; but Cranach's wife, who extremely importuned her huſband, that ſhe might be one, is drawn with her back to the ſpectator. The marriage of Cana, ſhewn at Venice, has in it the faces of the moſt celebrated Italian muſicians of the time when it was painted. Albert archbiſhop of Mentz is accuſed of ſetting up in the cathedral a ſtatue of his miſtreſs to repreſent the virgin Mary; but theſe artifices are not a modern refinement: for Praxiteles, according to Poſidippus, had the pleaſure of ſeeing his miſtreſs Cratina admired and worſhipped in his ſuppoſed ſtatue of Venus of Cnidos; and the beauty of the celebrated courtezan Phryne of Thebes induced moſt of the Grecian painters to make her ſit for their pictures of the goddeſs of love. *Vid. Clement. Alexandr. in Protrept. ad gent. p.* 22. Cicero reproaches Clodius with having publicly conſecrated the image of a proſtitute under the title of the goddeſs of liberty. *Cic. pro Dom. c.* 43. *Hanc Deam quiſquam violare audeat, imaginem meretricis?* 'And will 'any body dare to violate this goddeſs, or rather the image of a harlot?'

neſs, and the *pallioti*, or coverings for the altar, are of ſilver. The veſtry is finely painted, as the veſtries of Naples generally are, being little inferior to the fineſt churches in other countries. This church, together with the adjoining convent, belongs to the Benedictine nuns; and behind the altar is a window which looks into their choir*.

S. Filippo Neri. The church of S. Filippo Neri was built by the celebrated architect Dionyſio Bartolomeo, and the front would have an uncommon air of grandeur, were the tower on the right built to correſpond with that on the left ſide. The church is divided into three iſles by two ranges of granate Corinthian pillars, each of which coſt a thouſand ducats, being cut out of one block, though twenty-four *palmi* high, and eleven in circumference. The roof, indeed, is not arched, but finely decorated with ſculpture and gilding. At the high altar is a curious piece of Florentine work, and the front of the table is done on a ground of mother-of-pearl. There is ſcarce an altar in this church which is not adorned with the works of the moſt eminent ſculptors and painters; ſo that it may be ranked among the greateſt curioſities of Naples. The veſtry exhibits ſeveral noble monuments of the admirable ſkill of Guido Rheni, Domenichino, Gioſeppino, the two Baſſani's, *&c.* The veſtments, the ſilver and gold utenſils, the chalices, the *pallioti*, the jewels, and variety of other things of value, that lie uſeleſs here, are not to be ſeen without aſtoniſhment and concern; but the moſt valuable piece is a ſilver *ciborio*, or *pyx*, weighing eight pounds, which is ſet with diamonds, rubies, and emeralds. Here is alſo a tabernacle made in the form of a canopy, ſupported by four angels, all of ſilver; but the *pyx* is of maſſy gold. In ſome of the chalices, gold is the leaſt valuable part of them. In a ſilver *pallioto*, deſigned by Giordano, are ten detached figures, beſides very bold and high-finiſhed relievo's.

S. Pietro d' Ara. The church of S. Pietro d' Ara is ſaid to have been anciently a temple of Apollo; but that St. Peter cauſed an altar to be ſet up in it to the true God, and was pleaſed to officiate at it, as is intimated by this inſcription:

Siſte fidelis & priuſquam Templum ingrediaris, Petrum ſacrificantem venerare, hic enim primò, mox Romæ, filios per Evangelium genuit, paneque illo ſuaviſſimo ciblvit.

* A long catalogue of reliques is here omitted.

Stop,

'Stop, devout Chriſtian, and, before thou ſetteſt thy foot 'in this temple, revere St. Peter, who firſt performed maſs 'here, and afterwards at Rome, and begot ſpiritual ſons 'through the goſpel, whom he fed with that bread which 'came down from heaven.'

The noble picture in the chapel of the Ricci family is by Leonardo da Vinci, who died in 1520.

In this church is the following ſhort but comprehenſive epitaph:

D. O. M.

FABRITIO FRANCIPANO, cui nec viventi Romana virtus, nec morienti vera pietas defuit, hæredd: ex Teſtam. B. M.

'Sacred to God the greateſt and beſt of beings,
'And to the memory of Fabritio Francipani, who, while 'he lived, was endowed with all the virtues of a Roman, 'and died a pious and devout Chriſtian, *&c.*'

The church of S. Pietro à Majella is alſo called St. Catarina; the cieling is finely painted by the cavalier Calabreſe, and adorned with gildings round the compartments. The eſpouſals of Chriſt with St. Catharine of Sienna, over the altar, is by Caracci; though by ſome attributed to Criſcuolo, a diſciple of Andrea da Salerno. The moſt remarkable ſtatue in this church is St. Sebaſtian bound to a tree, by Giovanni da Nola. S. Pietro à Majella.

In the chapel of the Spinella family is a marble baſſo-relievo, which was originally a head of Auguſtus; but, that no profane piece might remain in the church, it was altered, by the addition of a pair of wings, to an angel; an honour of which Auguſtus dreamed as little, as Cicero did of the proſtitution of his name, which is beſtowed on ſo many paltry antiquarians of this country. Baſt of Auguſtus altered to that of an angel.

In the church of S. Pietro Martire, behind the high altar, is the nativity of Chriſt, in *pietra cotta*, greatly eſteemed; and the altar, with the tabernacle upon it, are of curious inlaid work. S. Pietro Martire.

In the choir lies queen Iſabella, who died in 1465; and near her is interred the infant Don Pedro, brother of king Alphonſo I. The following epitaph was ſet up by the Dominicans, to whom the adjoining convent belongs:

84784

Ossibus & Memoriæ Isabellæ Clarimontiæ Neap. Reginæ, Ferdinandi Primi Conjugis, & Petri Aragonei Principis strenui, Regis Alphonsi Senioris Fratris, qui, ni mors ei illustrem vitæ cursum interrupisset, fraternam gloriam facilè adæquasset. O fatum! quot bona parvulo saxo conduntur!

'For the remains and in memory of Isabella de Clairmont 'queen of Naples, and consort to Ferdinand I, and of the 'valiant prince Pedro of Aragon, who, had not death cut 'short his glorious career, would unquestionably have e-'qualled the reputation of king Alphonso his brother. Hea-'vens! what worth is concealed under this little stone!'

Here also is the tomb of Beatrix of Aragon, daughter to Ferdinand I, king of Naples, and queen consort to Matthias Corvinus king of Hungary, who died in 1508, with the following short panegyric:

Beatrix Aragonea, Pannoniæ Regina, Ferdinandi Primi Neap. Regis filia, de sacro hoc Collegio opt. merita hic sita est. Hæc religione & Munificentiâ seipsam vicit.

'Here rests Beatrix of Aragon, queen of Hungary, daugh-'ter of Ferdinand I, king of Naples, an illustrious bene-'factress to this convent, who in munificence and devotion 'even excelled herself.'

The fine picture of Joseph with the child Jesus in his arms, is by del Po. Here are also several fine pieces by Solimene. In the vestry are two admirable statues of Prudence and Justice; the drapery of the latter cannot be exceeded. Between these statues is a basso-relievo impiously representing God the Father. Here also is shewn a silver *pallioto*, or altar-covering, the front leaf of which is in length fourteen spans and a half, and five in height; the candlesticks of the same metal belonging to it are nine feet high. In the refectory, which is very spacious and elegant, are some curious water-works.

Severino. Under the high altar of St. Severino's church, which belongs to the Benedictines, are deposited the remains of the two saints Severinus and Sosius, as is expressed in this inscription:

Hic

Hic ſua ſancta ſimul divinaque corpora Patres
Socius unanimes & Severinus habent.

'Here with mutual complacency lie together the ſacred 'bodies of the venerable fathers Soſius and Severinus.'

St. Benedict glorified in heaven, in the center of the choir, was painted by Beliſario Cortenſi, and likewiſe ſome other pieces near it; which ſo endeared this place to him, that, in his life-time, he prepared a ſepulchre for himſelf in the chapel of the Maranta family, with this epitaph:

Beliſarius Cortenſius ex antiquo Arcadum genere, D. Georgii Eques, inter Regios ſtipendiarios Neapoli a pueris adſcitus, depicto hoc Templo, ſibi ſuiſque locum quietis vivens paravit. MDCXV.

'This place of reſt Beliſario Cortenſi, deſcended from 'the ancient Arcadians, and knight of St. George, (who, 'when a boy, had a penſion conferred on him by the king 'of Naples) prepared, whilſt living, for himſelf and family 'in this church, which he had beautified with his paint-'ings. 1615.'

The portraits on both ſides of the church of the kings, popes, and other illuſtrious perſons of the Benedictine order, are by Zingaro.

The ſtalls in the choir are ſo curiouſly inlaid with walnut-tree, that the work coſt ſixteen thouſand ducats; the artiſts were Tortelli and Chiarini.

In the area under the cupola are four ſuperb monuments belonging to the family of Mormile.

Near the veſtry is the following epitaph of Giovanni Battiſta, of the Cicara family:

Liquiſti gemitum miſeræ lachrymaſque Parenti
Pro quibus infelix hunc Tibi dat tumulum.

'Nothing but ſighs and tears by thee bequeath'd
'To thy fond parent, who, in ſad return,
'Erects (vain gift!) this monumental ſtone.'

Not far from this lies Andrea Bonifacia, a child, with an exquiſite monument by Pietro da Prata; and a ſuitable epitaph by the celebrated Sannazario:

Nate, Patris Matriſque amor, & ſuprema voluptas,
En Tibi, quæ nobis Te dare ſors vetuit.
Buſta, Eheu, triſteſque notas damus, invida quando
Mors immaturo funere te rapuit.
Andreæ filio, qui vixit annos VI. - - - parentes ob raram indolem - - -

'To thee, thy parents ſhort-liv'd joy, we raiſe
'A mournful buſt; O unrelenting fate!
'To crop his youthful bloom with iron hand,
'Who ſhould have clos'd his dying parents eyes.
'To Andrea their ſon, who lived but ſix years; his diſconſolate parents - - - for his extraordinary endowments - - -'

The chapel of the Sanſeverina family, beſides its fine paintings, is remarkable for the tombs of three unfortunate brothers, whom their father's brother poiſoned, in order to make his way to the eſtate; and alſo that of their mother, who deſired to be buried near them; the ſculpture by Giovanni da Nola is extremely fine, and one of the epitaphs is as follows:

Hic oſſa quieſcunt JACOBI SANSEVERINI Comitis Saponariæ, veneno miſerè ob avaritiam necati, cum duobus miſeris fratribus, eodem fato, eadem horâ commorientibus.

'Here lie the remains of Giacomo Sanſeverini, count of 'Saponara, barbarouſly poiſoned through avarice, with his 'two unhappy brothers, who expired in the ſame manner, 'and at the ſame hour.'

On the mother's tomb is the following inſcription:

Hoſpes, miſerrimæ miſerrimam defleas orbitatem. En illa HIPPOLYTA MONTIA poſt natas fœminas infeliciſſima, quæ Ugo Sanſeverino conjugi tres maximæ expectationis filios peperi, qui venenatis poculis (vicit in familia, proh ſcelus! pietatem cupiditas, timorem audacia, & rationem amentia) unâ in miſerorum complexibus Parentum miſerabiliter illicò exſpirârunt. Vir, ægritudine ſenſim obrepente, paucis poſt annis in his etiam manibus exſpiravit. Ego tot ſuperſtes funeribus, cujus requies in tenebris, ſolamen in lachrymis, & cura omnis in morte collocatur. Quas vides ſeparatim tumulos, ob æterni doloris argumentum, & in memoriam illorum illorum ſempiternam. Anno M.D.XLVII.

'Stranger,

'Stranger, lament my wretchedneſs, who was the happieſt
'of women. Behold here the remains of Hippolyta Montia,
'who to my dear huſband, Ugo Sanſeverini, bore three ſons,
'youths of promiſing hopes; but, horrid guilt! (ſo far did
'avarice overcome affection, boldneſs fear, and madneſs
'the reaſon of one of the ſame family) they were inhuman-
'ly poiſoned, and immediately expired in the embraces of
'their diſtracted parents. My huſband, by an inſenſible
'decay, alſo died, a few years after, in theſe arms. To
'me, the wretched ſurvivor of ſo many relations, darkneſs
'was repoſe, tears adminiſtered relief, and the grave was
'my only ſolace. Theſe ſeveral tombs remain as perpetual
'monuments of my grief, and my children's unhappy fate.
'1547.'

From this church one deſcends by ſome ſteps into the old church, which wants neither light nor ornaments.

In the veſtry, among other curioſities, is ſhewn the crucifix ſent by Pius V. to Don John of Auſtria, to the miraculous aſſiſtance of which, the Chriſtians, as is pretended, owe the famous naval victory of Lepanto. In the inſcription the image is termed *Patibulati numinis effigies*.

The large Benedictine convent to which this church belongs, maintains eighty monks, and conſiſts of four ſpacious courts, with cloiſters round them. In one of theſe St. Benedict's life is painted, by Antonio Solario, a Venetian, commonly called Zingaro, who has painted his own portrait among the ſpectators.

The Palazzo degli Studii publici, or Novi, near the Conſtantinopolitan gate, will, when compleated, be the fineſt academy in all Italy, if not the whole world. Though the ſums already laid out upon it amount to a hundred and fifty thouſand *ſcudi*; yet it is not above half compleated. It was firſt intended for a riding-ſchool; but the want of water occaſioned that deſign to be laid aſide. The founder of it was the count de Lemos, when he was vice-roy; who ordered a great number of beautiful ſtatues, found in the duke d'Oſſuna's time betwixt Pozzuoli and Cuma, to be brought hither to adorn this noble edifice. Betwixt every two windows a ſtatue is erected; and it is indeed a pity that ſo fine a ſtructure, which was deſigned by the cavalier Fontana, is likely to remain unfiniſhed. I have obſerved great neglect in keeping Palazzo degli Publici.

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ing ſeveral of the public buildings in repair at Naples, and this is one inſtance of it; for the graſs grows in ſeveral of the windows, and the cieling of the great ſaloon already begins to decay. The antique building diſcovered near Cuma, and from which a great number of ſtatues were brought hither, had this inſcription on the front:

Lares Auguſtos
M. Agrippina refecit.

'The palace of Auguſtus repaired by M. Agrippina.'

In this academy, among others, is the following inſcription:

Philippo III. Rege Catholico
Don Petrus Fernandez de Caſtro
Lemenſ. Comes, Prorex,
Compoſitâ pro voto re omni publicâ,
Legum opportunitate,
Delectu magiſtratuum,
Fori ac judiciorum emendatione,
Ærariorum ac Fiſci
Præter ſpem præterque vacationem
Incremento,
Altâ omnium Ordinum quiete,
Ubertate maximâ
Exhauſtis ad annonam paludibus,
Importatâ multiplicem ad uſum oblectationemque
Aquâ caſtriâ,
Quaſi operum coronidem,
Gymnaſium cum urbe natum,
Ulyſſe auditore inclytum,
A Tito reſtitutum,
A Frid. II. legibus munitum,
Auctum honorarius,
A Carolo II. Andigav. intra mœnia poſitum,
Ferdinandi Catholici tumultibus penè obrutum,
Ex humili anguſtoque loco
In ampliſſimum auguſtiſſimumque, juxta Urbem
Vetere Sapientum inſtituto,
Regis ſumptu excitatum traſtulit
Ann. Sal. Hum. MDCXVI.

'In the reign of Philip III, Don Pedro Fernandes de Caſtro, count of Lemos, and vice-roy, having happily ſettled the ſtate of public affairs, reformed the tribunals of juſtice by the choice of magiſtrates, and the equity of laws, &c. to crown his noble actions, cauſed this college (which is of equal antiquity with the city itſelf, and where Ulyſſes was once a pupil) repaired by Titus, confirmed with larger endowments by Frederic II, and afterwards rebuilt by Charles II, of Anjou, within the walls, but ſince almoſt totally demoliſhed in the tumults during the reign of Ferdinand king of Spain, to be at his Catholic Majeſty's expence rebuilt in a magnificent manner, and according to the uſage of the ancient philoſophers, at a ſmall diſtance from the buſtle and amuſements of the city, in the year of our redemption 1616.'

Whether Ulyſſes ſtudied at Naples.

This inſcription, of which P. Orſo the Jeſuit was the author, has been criticiſed by Lanſena, who ſeverely expoſes him for aſſerting that this college is of equal antiquity with the city, and that Ulyſſes was one of its members.

The univerſity of Naples appears from Petrus de Vineis, *lib.* iii. *epiſt.* and *Ricard. de S. Germano ad ann.* 1224. *p.* 984, to have been founded by the emperor Frederic II, whoſe patent was confirmed by pope Innocent IV, in the year 1254.

Chieſa della Trinita.

The church della Santiſſima Trinità della Monache is adorned with ſeveral pieces of painting and ſculpture, which are very well worth ſeeing. Among the former are a great many pieces by Giov. Berardino Siciliano; the reſt are by Luigi Siciliano, St. Girolamo del Ribera, and Giovanni Caracciolo, by ſome called Battiſtello. The tabernacle of the high altar is valued at ſixty thouſand *ſcudi*. The nunnery to which this church belongs is very ſpacious and magnificent; and the nuns are under the care of the Franciſcans.

Rich tabernacle.

LETTER LX.

Of the Antiquities and natural Curioſities near the City of NAPLES towards PUZZUOLO, BAIÆ, CUMA, MISENO, &c.

SIR,

A Foreigner who is deſirous of reaping inſtruction and advantage from his travels in Italy, ſhould not neglect ſpending ſome days in viſiting the country about Puzzuolo, Cuma, &c. In going from the ſuburbs of Chiaja to the Grotto del Monte di Poſilipo, &c. on an eminence to the left, in a garden, at preſent in the poſſeſſion of Don Paolo Ruffo, are to ſeen the ruins of an ancient mauſoleum. It was originally built in the form of a pyramid; but the lower part, which is all that now remains of it, is not unlike a large oven *. The way to it is not to be found without a guide; and on the ſide towards the cave of Pauſilypo it is ſo narrow, and runs along ſuch a high precipice, that it is ſomething dangerous to perſons ſubject to dizzineſs. This ancient ruin generally paſſes for the monument of the poet Virgil; but without any ſufficient grounds for ſuch a conjecture. In the wall within it are ten ſmall niches or cavities, apparently deſigned for urns. According to Alphonſo de Heredia, late biſhop of Ariano, the marble urn, in which Virgil's aſhes had been depoſited, ſtood here on nine ſmall marble pillars, of which, at preſent, there is not the leaſt appearance; and what became of ſuch a remarkable piece of antiquity is alſo a great myſtery. Some pretend, that, at the earneſt ſollicitations of the inhabitants of Mantua, they were preſented to that city; but others affirm, that the cardinal of Mantua found means to get them into his poſſeſſion. The third opinion is, that the urn was tranſported to Genoa; but that the pillars were applied to ſome other uſe. This is certain, that at Mantua, where they pride themſelves not a little on account of their city being the birth-place of that great poet †, they know nothing of the place of

* Of all the copper-plates which I have ſeen of it, there is not one which doth not make this monument much higher than it really is.

† Poſſibly no writer of antiquity has been ſo idolized as Virgil: even in

of his burial. Pietro di Steffano, in his account of the churches of Naples, ſays, that in his time, which was no longer ago than the year 1560, both the urn and the pillars were in being, with this diſtich, then legible, near them:

Mantua me genuit: Calabri rapuere: tenet nunc
Parthenope: cecini paſcua, rura, duces.

'I ſung, flocks, tillage, heroes; Mantua gave
'Me life, Brunduſium death, Naples a grave.'
DRYDEN.

This inſcription was ſet up again in 1684, by order of Gieronimo di Aleſſandra duke di Peſcolanciano, to whom this garden then belonged. The mauſoleum is now overgrown with ſhrubs and buſhes, among which are a few laurel-trees, ſuppoſed by the credulous to grow again, though often rooted up. At preſent the only inſcription in the whole mauſoleum is the following:

Quæ cineris tumulo hæc veſtigia? conditur olim
Ille hoc qui cecinit, paſcua, rura, duces.

'What traces now remain within this tomb,
'Where once repos'd that ſacred bard, who ſung
'Of ſwains, of tillage, and heroic deeds?

That Silius Italicus, beſides Cicero's *villa*, alſo purchaſed the land where Virgil's monument ſtood, appears from the following pretty compliment of Martial:

in the primitive times there were not wanting ſome divines, whoſe charity was ſo great as to make a Chriſtian of him; and to this wild opinion they were ſo firmly attached, that they maintained the orator Marcellianus to have been converted to the Chriſtian faith by reading Virgil's fourth Eclogue. Later ages have even improved upon the matter, by caſually dipping into his poems, and accounting the verſe which firſt ſtruck the eye to be no leſs than a divine declaration. But what follows is ſtill more extraordinary, *viz.* that Ignatius Loyola, the founder of the order of Jeſuits, by repeating the 165th verſe of the fourth Æneid, is ſaid to have put the devil to flight. [As the verſe mentioned here is quite foreign to the purpoſe, I imagine there is an error of the preſs in the German original; probably the author means ſome part of the ſixth Æneid, or perhaps the following verſe:

Non fugis hinc præceps, dum præcipitare poteſtas?
Æneid. iv. v. 565.]

Silius

Silius hæc Magni celebrat monumenta Maronis;
Jugera facundi qui Ciceronis habet.
Hæredem dominumque ſui tumulique lariſque.
Non alium mallet nec Maro, nec Cicero.

'Silius inherits tuneful Maro's tomb,
'And Tully's *villa* whoſe melliſluous tongue
'Dropt nectar; but their gentle ſhades are pleas'd,
'As dubious where to find a worthier heir.

At Sorento, not far from mount Veſuvio, are ſhewn ſome laurel-trees growing ſpontaneouſly out of the ruins of the houſe in which Torquato Taſſo is ſaid to have been born; as if nature itſelf was diſpoſed to crown the birth-place of ſuch a poet, and to decide the hot conteſts betwixt Pergamo, Naples, Salerno, and Sorento (each of which laid claim to Taſſo) in favour of the laſt. It is moſt adviſeable for a traveller inſtead of taking Virgil's tomb in his way to Puzzuolo to viſit it at the ſame time with the church of S. Maria del Parto, and the other curioſities of the ſuburb of Chiaja.

Grotta di Virgilio. In going by water from Naples to Puzzuolo, not far from Cape Pauſilypo one paſſes by a dome or cupola hewn out of the rock, ſuppoſed to be the remains of a temple of Venus, though vulgarly, but for what reaſon I know not, called la Scuola di Virgilio, or Virgil's ſchool.

Mountain of Pauſilypo. Formerly in going from Naples to Puzzuolo it was neceſſary to croſs mount Pauſilypo (which on account of its delightful appearance is ſaid to have derived its name ἀπο της παυσεως της λυπης) but at preſent that trouble is ſpared, a broad ſubterraneous road being cut through the mountain. This paſſage is conducted for the moſt part through large rocks, and ſometimes through *ſtrata* of ſand. It is at both ends betwixt ninety and a hundred feet high in order to throw in more light. Towards the middle where the top is lower, two large vent-holes for light and air are made through the roof of this grotto: however, the light is not ſufficient, and travellers are extremely incommoded with duſt in this ſubterraneous paſſage. The bottom of it, which in the time of Don Pedro de Toledo, vice-roy under Charles V, was paved with broad ſtones like the ſtreets of Naples, is cleaned ſeveral times in a year, and then it is pretty free from duſt; but, as it is a road extremely frequented, this convenience is

of

of no long duration. The breadth is betwixt eighteen and twenty feet, ſo that there is ſufficient room for two carriages to avoid each other: and, to prevent any inconveniency on this head, it is uſual in the dark places to call out to any perſon coming the contrary way, to know on which ſide they intend to keep. When they anſwer *alla Montagna* it ſignifies the Naples ſide, which, to thoſe coming from the city, is on the right hand; and *alla Marina* denotes the left-hand ſide.

The length of this ſubterraneous paſſage is about three hundred and forty-four *canne*, which is ſomething more than half an Italian mile. On the left hand, near the middle of it is an oratory hewn out of the rock, with a lamp continually burning in it. This grotto is by the vulgar ſuppoſed to have been made by magic, and that Virgil * was the ſorcerer who wrought it. The Neapolitan writers, after Strabo, affirm it to be the work of one Cocceius, of whom they can give no further account †. The next who mentions it after Strabo is Seneca, who in his fifty-ſeventh letter makes a lamentable complaint of the darkneſs, duſt, *&c.* Poſſibly the cutting of a road through the mountain was at firſt not thought of; but the great quantities of ſtone being fetched out of it for the buildings in Naples and Puzzuolo might occaſion ſuch a deep excavation on both ſides, that at laſt, for the conveniency of travelling, the government employed workmen to pull down and clear away the intermediate ſpace; beſides, it is not to be thought that the way at firſt was in ſuch a good condition as it is at preſent. Seneca in the above-mentioned place ſays, *Nihil illo carcere longius, nihil illis faucibus obſcurius*; i. e. 'This dungeon is of an intolerable length and extremely dark.' From whence it may be inferred, that the apertures thro' which, in Strabo's

* I heartily pity poor Virgil, who, without any fault of his, is thus claſſed among magicians. The poet, 'tis true, gives a deſcription of the Cumean grotto; but this the learned populace apply to the grotto of Pauſilypo; and, ſince Virgil has ſo particularly deſcribed an ancient ſybil or propheteſs, they conclude of courſe that he muſt have been a wizard.

† Strabo, after finiſhing his concatenation of fables, at length comes to acknowledge the ſingularities of this place. *Geogr. lib.* v. *p.* 375. *Omnia iſta fabulas eſſe liquido adparuit, quum quidem Cocceius, qui cuniculum iſtum duxit, & alium à Puteolis ad Neapolin ſupra Bajas tendentem ferè ſequutus ſit fabulam iſtam de Cimmeriis modò relatam*, i. e. 'All theſe things 'plainly appear to be no more than fables. Cocceius himſelf the maker 'of this ſubterraneous paſſage, and of another in Puzzuolo towards Na'ples, by the way of Bajæ, followed that fable juſt now related of the 'Cimmerians.'

time,

time, the light entered at the ſides, were ſoon after ſtopped up, either by earthquakes or want of proper care.

The Neapolitan hiſtorians agree, that king Alphonſo I, of the Aragon family, cauſed this paſſages to be conſiderably widened; and Don Pedro de Toledo vice-roy under the emperor Charles V. is known to have given orders for levelling and paving of the ground, as likewiſe the enlarging of two vent-holes which had been at firſt bored through by order of Alphonſo I. That it was entirely wrought by art is unqueſtionable from the marks it bears of chizels and other tools uſed by ſtone-cutters. The earthquakes which have made ſuch havoc among the numerous remains of antiquity in theſe parts, have hitherto ſpared this uſeful work. About fifty paces before you come to the entrance of this cavern in the road from Naples, the vice-roy Don Pedro Antonio d'Aragona, after the phyſicians Vincenzo Eriſconio and Sebaſtiano Bartoli had, by his order, examined the warm baths of Puzzuolo, and the proper repairs had been made there at the charge of nine thouſand *ſcudi*, cauſed an inſcription on marble to be ſet up for the information of poſterity, concerning the right method of uſing thoſe baths, &c. It begins in the following manner:

Inſcription touching the warm baths in Puzzuolo.

Quiſquis es, vel indigena, vel advena, vel convena,
Ne inſolitus prætereundo horribile hoc antrum
In Phlegræis Campaniæ campis naturæ obrigeſcas portentis,
Vel humanæ temeritatis obſtupeſcas prodigiis;
Siſte gradum, lege, nam ſtupori & admirationi aſſueſces
Neapolitanæ, Puteolanæ ac Bajanæ telluris balnea
Ad omnes ferè morbos profligandos experta,
Apud omnes olim gentes, apud omnes ætates, celeberrima,
Hominum incuriâ, Medicorum invidiâ, temporum injuriâ,
Incendiorum eruptione, confuſa, diſperſa, diruta
Obrutaque hactenus adeo ſtetere,
Ut vix unius aut alterius dubia & incerta
Supereſſent veſtigia,
Nunc Carolo II. regnante
Petri Antonii Aragonii Regni Proregis
Providentia, Charitas, Vigilantia, Induſtria
Inveſtigavit, diſtinxit, reparavit, reſtituit.
Siſte adhuc paulisper,
Et ſubſtrati lapidi in literas intuere
Balneorum enim nomina, loca ac virtutes habebis,
Ac lætior abibis,
P. P. A. D. M.DC.LXIIX.

Whoe'er

'Whoe'er thou art, a native, foreigner, or ſojourner, that 'in paſſing by this dreadful cave, thou mayeſt not be ſtruck 'with terror at the prodigies of nature in the Phlegrean 'fields of Campania, nor with aſtoniſhment at the wonders 'of human temerity, ſtop and read; then well mayeſt thou 'admire that the baths of Naples, Puzzuolo, and Baiæ of 'ſuch approved efficacy againſt almoſt all diſtempers, and ſo 'famous in all nations and all ages, ſhould by the negli-'gence of the people, the malice of the phyſicians, the in-'jury of time, and the rage of fiery eruptions have been 'ruined and laid in ſuch confuſion, that ſcarce any traces 'of them remained: but now in the happy reign of Charles II. 'and by the wiſdom, benevolence, vigilance, and activity of 'Pedro Antonio of Aragon, vice-roy of Naples, they have 'been cleared from a heap of ruins, cleanſed, repaired and 'reſtored to their former ſtate. Stay a little longer and caſt 'thine eye upon the inſcription placed underneath. It is 'worth thy while, as thou wilt find the names, the ſitua-'tion, and medical virtues of the ſeveral baths. 1668, &c.'

At coming out of the grotto of Pauſilypo, you turn off on the right hand into a very pleaſant road, which running betwixt five vine-yards, leads to the Lago d'Agnano, which is almoſt a perfect circle about an Italian mile in circumference. At high water in ſome parts of it is ſeen a ſtrong ebullition: on approaching near it one is indeed ſenſible of the motion of the water, which poſſibly proceeds from the violent aſcent of effluvia, which do not, however, convey any heat. The tenches and eels in this lake in winter are of a very good flavour; whereas in ſummer they are not eatable, which I impute in ſome meaſure to the great quantities of flax and hemp which are brought thither from all the neighbouring parts to be mellowed. Lago d'Agnano.

Every waggon-load of flax that is laid in this lake pays ſix *carlini* *, which duty annually amounts to two thouſand five hundred *ſcudi*, neat produce, three fourths of which the Jeſuits are entitled to, and the reſt goes to ſome private perſon.

Near this lake ſtand *i Sudatorii di S. Germano*, or ſudatories of St. Germano, which conſiſt of ſeveral apartments built with ſtone, where the hot and ſulphureous vapours iſſuing from the earth ſoon cauſe a profuſe ſweat; in ſome Sudatories of St Germano.

* Two ſhillings.

places the wall is too hot for the hand to bear it, and yet the heat is ſupportable in the hotteſt room, eſpecially if you ſtoop towards the ground: the ſame obſervation is made on the baths of Tritoli. The patients are put in rooms of different degrees of heat, according to the nature of their complaint; and in the ſudatories of St. Germano they never ſtay above a quarter of an hour at a time: they are ſaid to be very efficacious in the gout, debilities, inward hurts, *&c.*

Grotto del Cane.

Within a hundred paces of theſe ſudatories is a ſmall natural cavity, known by the name of *Grotta del Cane*, or Dog's Grotto, that animal being generally choſen for the proof of the ſurpriſing effect of the vapour in this cavity. It is about twelve feet in length, five broad, and ſix high, and ſtands within twenty paces of the lake d'Agnano. The vapour which riſes in it is condenſed on the roof and ſides into very clear drops; unleſs, as this phænomenon is not conſtant, they rather proceed from the rain water collected on the little eminence over it, and ſoaking through the pores of the earth. This grotto is left always open, for there is no door nor incloſure to ſhut it up. In the way to the Lago d'Agnano there is a cottage where lives a man who makes it his buſineſs to keep dogs, in order to ſhew ſtrangers the ſurpriſing effects of this grotto, and is generally rewarded with five or ſix *carlini* *. The dogs, when they find that they are to undergo this experiment, become untractable and uſe their utmoſt efforts to make their eſcape.

The owner of the dog going into this cavern holds its noſe forcibly to the ground, when after a minute and a half, or two minutes, the creature falls into violent convulſions, and in about two minutes longer becomes quite motionleſs, as if he was dead. The man, during the operation, is almoſt on his knees; but throws his head back as far as poſſible, that the vapours in their aſcent may not affect him. The dog, having lain two or three minutes in all appearance dead, is thrown into a lake hard by, where within half a minute ſome ſigns of life are perceived in him. For a minute after he ſeems to be dizzy, and reels from ſide to ſide, when on a ſudden he preſently recovers and leaps upon his maſter with the greateſt joy and fondneſs. But if the dog, or any other animal, be left too long in the cave, it dies irrecoverably, ſo that the immerſion in the lake has no manner of effect on it. It is obſervable, that the ſpace during

* Two ſhillings;

which

which animals may remain in the cavity without the total loſs of life, is not the ſame in all ſpecies, and muſt not exceed the duration of the convulſions before they become motionleſs and apparently dead. A viper the firſt time bears the vapour from ſix to nine minutes before it becomes motionleſs; but, after recovering itſelf in the lake, it ſeems to have fortified itſelf with freſh vigour and laid up a proviſion of air. Accordingly it appears larger and inflated, and will undergo a much longer trial, even ſometimes an hour and a quarter before it dies irrecoverably. It is alſo the ſame with regard to frogs; and indeed the air-pump experiments ſhew, that the oftener an animal is rendered motionleſs by the rarefaction of the air, and afterwards releaſed to the free enjoyment of that element; the longer it will bear the want of a denſer air, and as it were become accuſtomed to that rarefied air which at firſt was near proving fatal to it in a ſhort time.

Experiment made with an aſs.

Charles VIII. king of France, when he made himſelf maſter of the kingdom of Naples, viſiting the curioſities of this place, ordered a trial of the Grotto del Cane to be made with an aſs; but it expired within a very ſhort time. Don Pedro de Toledo vice-roy of Naples made an experiment with two ſlaves under ſentence of death, who alſo were ſoon overcome by the noxious vapour. M. Villamont in his travels, publiſhed in the year 1609, relates, that, about fifteen or twenty years before, a French gentleman de' Tournon by name, having ſtooped only to take up a ſmall ſtone in the grotto, inſtantly fell down ſenſeleſs; and that, on being brought to the water, he in ſome meaſure came to himſelf, but ſoon after expired.

Properly ſpeaking, it is not the water, or any particular virtue of the Lago d'Agnano which recovers theſe dogs, but the freſh air; in which alone, though much ſlower, they are found to come to themſelves. The effect of the water here is ſimilar to that on a perſon in a ſwoon; it invigorating the reſpiration of the animal, the total ſuppreſſion of which would otherwiſe be inevitably followed by death. It is the opinion of ſome that the earth in the grotto emits arſenical effluvia, and that it is this which ſo quickly deſtroys the animals: but, were it ſo, no kind of water could be of any ſervice againſt its effects. It is much more probable, that theſe exhalations, which float near the bottom of the grotto, without riſing higher than ten inches, by their ſubtil-

ty * gradually ſtop the play of the lungs, and conſequently the circulation of the blood: and this is alſo confirmed by the diſſection of a frog which died in this cave, not the leaſt air being perceivable in his lungs. From the ſame reaſon, and for want of denſer air, or on account of the ſtagnation of it, a burning torch immediately goes out, when lowered from the upper part of the grotto, within the diſtance of ten inches from the bottom: and it not only extinguiſhes the flame, but even the ſnuff likewiſe; and the smoke, being preſſed by the gravity of the air above, is obſerved to make its way out at the mouth of the cave, not in a vertical but an horizontal direction, within ten inches of the bottom of the grotto. This rarefaction of the air likewiſe is the cauſe that a loaded muſket placed near the bottom of the grotto will not go off, nor the gun-powder ſo much as flaſh: this is, however, effected by a quantity of powder let on fire by means of a train laid on a board, part of which is immerged in the vapour, and part without it; for it will diſperſe the vapour at the bottom, and gradually expels it out of the grotto. Though the vapour hinders the powder in ſingle grains from taking fire, yet it is not ſtrong enough to obſtruct the communication of the fire from the powder already kindled with that part of the train immerged in it. Now that the rarefaction of the air will produce ſuch effects is evident from the experiments on the pneumatic engine; for a candle placed under the exhauſted receiver immediately goes out, animals loſe their reſpiration, and, without a re-admiſſion of the air, their lives. That the ſulphureous, unctuous, and hot effluvia, ſo copiouſly emitted from the adjacent *Sudatorii de S. Germano*, and the neighbouring country, contribute not a little to this, is a point not at all queſtioned by the inhabitants of thoſe countries where wine is made. For, in autumn, when the cellars are full of new wine, the people who enter the vaults are not only ſo intoxicated by the effluvia, that they reel about as if they were drunk; but, if they are not careful to withdraw on the firſt ſymptoms, fall down ſenſeleſs, and loſe their lives unleſs they are carried with all poſſible ſpeed into the freſh air. The vapour in theſe wine-vaults will likewiſe extinguiſh a lighted candle, like that of the Grotto del Cane. Some years ſince I obſerved that a piſtol would not go off at the bottom of the

Effect of ſulphureous vapours in wine cellars.

* Or rather their viſcous or glewy quality, as Mr. Addiſon obſerves; whoſe hypotheſis ſeems to account for all the phænomena of the grotto better than the author's.

deep

deep mines at Lauenſtein, in the electorate of Brunſwic-Lunenburg. To which may be added, that, in ſpring and autumn, the weather (as the miners call it) that is, the air is ſo noxious, that the workmen, though very hardy and vigorous, find their heads dizzy and much diſordered. Mr. Addiſon makes it a doubt, whether there are any ſulphureous effluvia in the Grotto del Cane, not the leaſt ſulphureous ſmell being perceived on the hand, or any thing dipped on the vapour; but, with ſubmiſſion to that great man, this proves no more than that thoſe effluvia are not in ſuch abundance as to effect the ſmell as in warm baths, where the ſulphur is violently forced up in ſteam from the water by the heat.

Account of the Pyrmont ſprings.

The Pyrmont water, the virtue of which chiefly conſiſts in a ſubtile, acrid, ſulphureous ſpirit, and a mineral unctuouſneſs, is yet without any ſulphureous ſmell, even when it is boiled; nor is the colour of ſilver, and other metals, which are turned yellow or black by ſulphureous ſteams, altered by it. Now from both theſe circumſtances one would be apt to conclude, that ſulphur is no ingredient in theſe mineral waters, which yet has been demonſtrated by numberleſs chymical experiments.

'Some drops of ſpirit of ſulphur put into a ſolution of 'iron by vitriol or ſpirit of ſulphur, and mixed with a great 'quantity of common ſpring water; or ſome of the above-'mentioned ſpirits, and Glauber's ſalts mixed with common 'water, will in ſmell and taſte hardly be diſtinguiſhable 'from the real Pyrmont water *.'

The learned Dr. Seipp, phyſician to the prince of Waldeck, has obſerved, that the ſubtile ſulphureous effluvia ariſ-

* As the author's recipe mentions no quantity, it is preſumed the following method of imitating Pyrmont water, as it is delivered with more accuracy and preciſion, will not be unacceptable to the reader.

This medicinal water may be imitated very nicely by art in the following manner: take a quart of the pureſt and lighteſt water; add to it thirty drops of a ſtrong ſolution of iron made in ſpirit of ſalt, a drachm of oil of tartar *per deliquium*, and thirty drops of ſpirit of vitriol, or a little more or leſs, as is found neceſſary, not to let the alcali of oil of tartar prevail too ſtrongly, tho' it muſt prevail a little; ſhake all briſkly together, and, on taſting, it will be found extremely to reſemble the true Pyrmont water.

The baſis on which this is founded, is the analyſis and trial of the true Pyrmont water, by which it is found to contain a ſubtile aqueous fluid, a volatile iron, and a predominant alcali, all joined together into one briſk pungent ſpirituous water. The artificial Pyrmont water thus made, if the proportions are carefully minded, will extremely reſemble the natural, and will have the ſame effects, as a medicine. Shaw's Lectures. See alſo the Supplement to Barrow's Univerſal Dictionary of Arts and Sciences.

ing from the Pyrmont ſprings, ſometimes bring on very ſtrong vertigo's, and dizzineſs in the heads of the waiters that attend them; and moſtly when the water is drawn at the ſpring-head. It ſoon grows fatal to flies and frogs. Ducks and young geeſe, when put into theſe ſprings, firſt become giddy, then very faint, and in a few minutes fall on their ſides, and ſink to the bottom. But this effect does not take place immediately, the ducks ſometimes ſwimming about with great alacrity for near an hour, without any viſible diſorder. Poſſibly the effluvia are not at all times equally copious; or riſe above the water only at certain times. Theſe aquatic fowls, being taken out when they begin to ſink, are not long in recovering their former ſtrength and activity *.

In a ſtone quarry, about eight hundred common paces from the above-mentioned Pyrmont ſprings, is a hole, which, by the following obſervations Dr. Seipp favoured me with in a letter, has no little analogy with the Grotto del Cane: 'If a barometer or thermometer be put into it, no alteration 'is obſerved in either. Lighted ſtraw, candles, or even 'torches, are put out; but ſoon recover their flame, unleſs 'totally extinguiſhed, when drawn back into the open air. 'No fire-arms will go off, and any animal ſoon loſes its 'reſpiration in it, and, if kept in a few minutes longer, 'dies irrecoverably. The time of the convulſions and deliquium of animals in theſe ſulphureous effluvia varies according to the ſeaſon of the year, the weather, and the 'time of the day. In windy, moiſt, cloudy, and rainy 'weather, the effect is ſcarce perceivable, as if the vapour 'retired into the earth; but in clear weather, in winter as 'well as ſummer, it aſcends very high, and with extreme 'violence. The effect is moſt ſenſible in ſummer, and then 'in the mornings and evenings; but towards noon, when 'the ſun approaches to the meridian, the vapour ſubſides. 'Gunpowder explodes in this hole or cave, when ſet on fire 'by a train without it; but frequent trials muſt be made 'before it ſucceeds; the exhalation being gradually diſperſed 'by the fire ſo often introduced into the cavity. Small 'birds, as robin-red-breaſts, &c. often drop down dead only by flying into a hole near the entrance of the cavity, to 'look for dead flies, butterflies, and worms: and to the 'frequent finding of dead birds about this cavity is owing

* Dr. Seipp's account of the Pyrmont waters.

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the diſcovery of its quality *. When the evaporation is copious, fowls, ducks, and geeſe immerged in it ſeem motionleſs or dead in a few ſeconds. Quadrupeds hold out longer than the winged ſpecies, though the former ſeldom hold out above a minute, unleſs the animal be very large, or by the length of the neck can reach above the height to which the vapour aſcends. An animal, when taken out of the cave, requires for its recovery ſometimes five minutes or more; but, if it be delayed too long, the creature, after violent convulſions, dies irrecoverably, as in an exhauſted receiver. The air alone, without the aid of water, will gradually reſtore an animal to life; but the recovery is conſiderably accelerated by pouring water on his head, in his mouth, or forcing it up his noſtrils. The vapour in this cavity, in the year 1719, aſcended to the height of a foot and a half or two feet above the ground: but ſince that time, the cave having been put in better order, and an arch built over it; before ſun-riſe and after ſun-ſet, and eſpecially in a long drought, or before thunder, the vapour has been ſeen to aſcend five or ſix feet from the bottom, and with a proportional ſtrength; ſo that, upon going down only a few ſteps, the greateſt caution is required to prevent a fatal ſurprize by the unexpected emiſſion of theſe inviſible effluvia. This is indeed an extraordinary caſe, the vapour generally keeping within a foot or two of the bottom. It ſenſibly diſcovers itſelf by a ſtimulative warmth, penetrating through the ſhoes, ſtockings, *&c.* of the perſon that approaches it. This heat, which is not unwholeſome, in a few minutes is followed by a ſweat, and a pungent ſtimulation in the noſe, like that cauſed by horſe-radiſh; but, when it is growing too ſtrong to be borne, it is only drawing back into the open air, and every troubleſome ſenſation immediately ceaſes. Before an arch was built over the place, the vapour, eſpecially on the ſouth-ſide, was obſerved to aſcend with a tremulous motion, and intermixed with coruſcations; but nothing of that kind is now perceivable. The ſubtilty of this vapour is ſuch, that it does not adhere to any thing, and not the leaſt ſulphureous ſmell remains in things which have been hung up for ſome time under the arch for trial. Oil of tartar *per*

* The like is ſeen in the ſprings of Pyrmont, ſo that in dry and ſtill weather a bird, only by flying acroſs them, immediately drops down dead; yet all the Pyrmont ſprings are cold.

'*deliquium* undergoes no kind of change in it, whereas, by 'the fume of lighted ſulphur, it uſually degenerates into 'a neutral ſalt. Silver, or poliſhed iron, contracts no 'kind of ſpecks or tarniſh. Whilſt a perſon ſtands upright, 'he is not ſenſible of any ſmell; but, upon ſtooping towards 'the ground, a very pungent ſmell of ſulphur fills the noſe, 'mouth, and throat; the eyes water, as at the ſmell of 'horſe-radiſh, onion, or leek; ſome ſymptoms of a vertigo 'come on, and then it is high time to haſten into the open 'air.' The like ſulphureous caverns are alſo ſhewn in many other places celebrated for mineral waters, eſpecially at Ems and Schwalbach.

Grotto del Cane known in Pliny's time.

Probably Pliny points at the Grotto del Cane, when in *lib.* ii. *c.* 93. he obſerves, that about Sinueſſa and Puteoli, *Spiracula vocant, alii Charonis fossas, mortiferum spiritum exhalantes*; 'Thoſe ſpiracles by ſome called Charon's ditches, 'exhaled a noxious deadly vapour.' Seneca, *Nat. Quæſt. lib.* vi. *cap.* 28, writes thus: *Quid, quod plurimis Italiæ locis per quædam foramina pestilens exhalatur vapor, quem non homini ducere, non feræ tutum est? aves quoque si in illum inciderint, antequam cœlo meliore leniatur, in ipso volatu cadunt, liventque corpora, & non aliter quam per vim elisæ fauces tument, &c.* 'Are there not in ſeveral places in Italy holes 'or chaſms in the earth, exhaling a peſtilential vapour, in 'which neither man nor beaſt can reſpire? The birds, if 'they happen to fly into it before it is tempered with a purer 'air, immediately drop down. Their bodies grow livid, 'and their throats ſwell, *&c.*' But what Rodiginus aſſerts in *lib.* xix. *c.* 12, *viz.* That in theſe cavities, or Charon's ditches, which prove fatal to all other animals, ſuch as are caſtrated are not in the leaſt hurt, is a moſt groſs fable.

Royal entertainment in the foreſt of Aſtruni.

About half an Italian mile from the Lago d'Agnano, in a circular valley ſix miles in circumference, is a delightful foreſt, and three ſmall lakes. This charming ſpot is called Aſtruni, and here the vice-roys uſually take the diverſion of hunting. In the year 1452, king Alphonſo d'Aragon entertained the emperor Frederic III, (who came to Naples to receive his bride Eleanora on her landing from Portugal) with a very ſplendid hunting-match in this valley, on which occaſion three thouſand perſons were feaſted, and fountains ran with ſeveral ſorts of wines. On an eminence near this foreſt is a tower, which yields a moſt charming proſpect.

Niſida.

In returning from the Lago d'Agnano, on the left-hand, towards the ſea-coaſt, one comes in ſight of the iſland Niſida, riſing

riſing above the ſurface of the ſea like a mountain, with a tower on its ſummit. Sannazarius, in the twelfth Eclogue of his Arcadia, gives the following account of it:

Dimmi Niſida mia, così non ſentano
Le rive tue giammai cruciata Dorida,
Nè Pauſilippo in te venir conſentano,
Non ti vidi io poc' anzi herboſa e florida
Habitata da lepri e da cunicoli?
Non ti veggo hor più ch'altra incolta, ed horrida
Non veggio i tuoi receſſi, e i diverticoli
Tutti cangiati in freddi quegli ſcopuli
Dove temprava Amor ſuo' ardenti ſcipoli.

'Say, Niſida, ſo may th' enraged ſea,
'And Pauſilippo's noxious vapours ſpare
'Thy naked ſhores; did I not, late, behold
'Thy hills with od'rous flow'rs and herbage crown'd,
'And every buſh or brake inhabited
'By timid hares? But now, alas, how chang'd!
'No traces left of grove or ſweet receſs;
'But barren, cold, uncultivated rocks,
'Laſh'd by the boiſt'rous ocean, now are ſeen,
'Where love attemper'd once his fiery ſhafts.'

In the ſouth part of this iſland is a ſmall harbour, called Porto Pavone, and on one of the gates is this diſtich: Porto Pavone.

Navita fiſte ratem, temonem hic, velaque fige;
Meta laborum hæc eſt læta quies animo.

'Here wearied mariners their ſails unbend,
'And all their toils here meet the wiſh'd-for end.'

At preſent a *lazaretto* has been built upon a rock near this place; this iſland being the place appointed for performing quarantine, on account of the ſalubrity of the air; whereas its noxious air anciently grew into a proverb; and Lucan, *lib.* vi, ſays of it: *Lazaretto.*

- - - - *Tali ſpiramine Neſis*
Emittit Stygium nebuloſis aëra ſaxis.

'Neſis'

'Neſis' high rocks ſuch Stygian air produce,
'And the blue breathing peſtilence in miſts diffuſe.'
ADDISON.

Caprea. A little farther from the ſea, and three Italian miles from the extremity of the main land, lies the iſland of Caprea, ſufficiently known by Tiberius's infamous retreat thither:

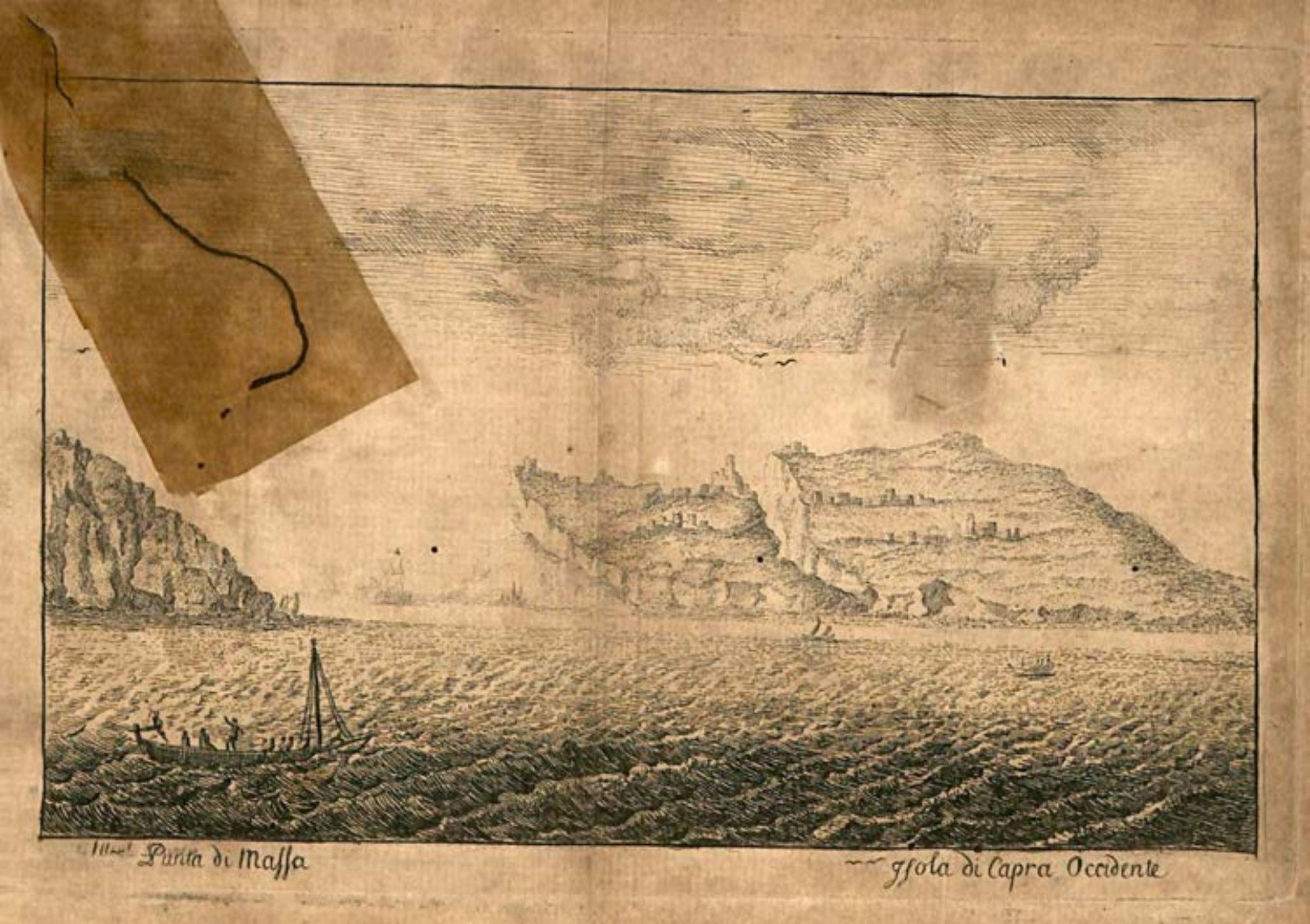
- - - Quem rupes Caprearum tetra latebit
Inceſto poſſeſſa ſeni? CLAUD. de IV. Conſ. Hon.

'Who has not heard of Caprea's guilty ſhore,
'Polluted by the rank old emperor.' ADDISON.

This iſland has its peculiar biſhop, the greateſt part of whoſe revenue ariſes from licences to hunt; and eſpecially to catch quails, turtle-doves, and other birds of paſſage, great numbers of which, in ſpring and autumn, reſort to Caprea. Theſe birds are generally ſuppoſed to come from Africa; and, after having propagated their ſpecies, to return thither. That, on their firſt arrival here, they are ſo lean as to require to be fed a conſiderable time before they are fit for the table is certain; but whether this be the conſequence of a long voyage, and that they come from ſuch a diſtant part as the coaſt of Africa, is much to be doubted; eſpecially as the quail is neither ſtrong nor light enough for flying ſo far, nor is he at all adapted for ſwimming: and it would be with great difficulty that ſuch a bird, when its feathers are once thoroughly wet, could ever be able to raiſe itſelf on the wing again. At leaſt it is pretty certain that the quails which in the ſpring appear in England in vaſt flights, and are extremely lean, have not croſſed the ſeas, but paſſed the winter in the holes of cliffs on the ſea-ſhore. I know that ſtorks are ſaid, at the approach of our winter, to repair to ſome diſtant country, where the climate is milder. I am alſo informed, that ſome years ago, in the dutchy of Mecklenburg, an old ſtork was ſhot, in the wing of which a piece of an arrow was ſtuck; from whence ſome inferred that it had been in a country where bows and arrows are commonly uſed: but even this does not prove that it had ever croſſed the ſea; eſpecially as, according to what information I could get in England, no maſter of a ſhip ever pretended to have ſeen a ſtork at ſea. I might here alſo add, that no ſtork was ever known

Quails here, from whence they come.

Winter-quarters of the ſtork.


Punta di Massa
Isola di Capra Occidente

known to croſs the narrow ſtraits betwixt the coaſt of France and England, though their diſtance be ſo ſmall, that, in clear weather, one coaſt is very plainly diſtinguiſhed from the other. But that no ſtorks are found in England is not ſo much to be attributed to any impoſſibility of their flying across the ſea, as to ſome quality in the air and ſoil of that iſland; for the ſtorks which ſome, out of curioſity, have tranſported from Holland to England, neither live long, nor propagate their ſpecies.

Further on towards Puzzuolo, on the right-hand, lies Monte Secco, which is here and there covered with ſmall ſhrubs, and a kind of broom. The ſummit of this mountain, which is known to have been once in the form of a cone, is now ſunk into an oval cavity, about a thouſand feet in the ſhorteſt, and twelve hundred and forty-ſix in the longeſt diameter. This place Strabo, in his fifth book, calls *Forum Vulcani*, and it is at preſent known by the name of Solfatara, or rather Solfarata. Monte Secco.

A perſon who is fond of ſeeing natural curioſities cannot but meet here with the higheſt entertainment, as without danger and much trouble he may behold Veſuvio in miniature. Though the Solfatara be upwards of two German miles diſtant from Veſuvio, it is unqueſtionable that both theſe volcano's have a communication with each other: for it is obſerved that the ſmoke, heat, and force of the ſubterraneous fire is leſs violent in the Solfatara when Veſuvio rages, and gives a free vent through its mouth to the ſulphureous vapours that have been pent up in it; whereas, on the other hand, the heat, *&c.* in the former increaſes, when the latter is at reſt. Several fiſſures, or chaſms, that emit ſmoke, *&c.* are ſeen in this place, and their vehemence increaſes, the more the ſefiſſures are widened; ſo that at laſt a man cannot approach them on account of the heat. A ſword, or any other piece of iron, being held over one of theſe holes or ſpiracles, a ſweetiſh kind of condenſed ſteam drops from it; but a ſheet of paper faſtened to a ſtick, ſo as not to be blown away by the air iſſuing from the aperture and held over it, receives not the leaſt moiſture; nor is it damaged by the heat, but becomes very dry and ſtiff. The ſtones which lie about theſe apertures ſeem to be in continual motion. And upon throwing a handful of ſmall pebbles into theſe holes they are ejected to the height of about twelve feet, and ſometimes thrown obliquely on the ſides, as more ponderous maſſes are from Veſuvio. In ſome places Solfatara, Veſuvio in miniature.

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the ſand, by the force of the effluvia, ſprings up and down near the vent-holes, like the ſparkling of Champagne or cyder.

Sal Ammoniacum. The ſtones that lie near theſe apertures are often incruſted with a yellow ſubſtance (not unlike the yolk of an egg boiled hard) with the white efflorescence upon it, which paſſes for *Sal Ammoniacum*; but whether it has the ſame property with that brought from Egypt, which is made of ſoot, ſea-ſalt, and urine of horſes, mules, or camels, I am, as yet, not certain *.

The ſurface and ſoil of the Solfatara are of a whitiſh colour, as are the ſtones alſo, which are very ſoft and impregnated with *ſulphur vivum*, and when firſt dug up they are quite hot; they retain their ſoftneſs when expoſed to the air.

When I viſited Solfatara, ſome workmen were employed upon a vein or *ſtratum* of a greyiſh kind of aſhes, ſeveral feet in thickneſs: theſe aſhes, among which lay ſeveral whitiſh ſulphur-ſtones, were exactly like thoſe on mount Veſuvio, which, in the extraordinary eruptions of that vulcano, have been known to cover the whole city of Naples five or ſix inches deep. This Solfatara aſh was at firſt moiſt and coheſive; but the magnet had no power on it, which was poſſibly owing to a mixture of ſulphureous particles.

Vitriol. Beſides ſulphur, vitriol is alſo made here, of a ſapphire colour, and eſteemed better than that of Rome; and likewiſe alum to the greateſt perfection. The large leaden kettles uſed in this operation are not heated by any fire of wood or coals, but only by the natural heat of holes in the ground over which they are placed. This diſtrict produces alſo a good plaſter; and of the earth itſelf are made cups and other veſſels, which in ſeveral diſtempers are reckoned to be very wholeſome for ſick people to drink out of. The produce of the Solfatara is yearly farmed at ſeven or eight hundred *ſcudi*

* In Egypt, for want of wood, a great part of their fuel is the dung of animals mixt with ſtraw, and dried; and the ſoot thereof, with the addition of ſea-ſalt, is the principal ingredient in the Egyptian *Sal Ammoniacum*. This branch of commerce is chiefly carried on with Venice, where it is refined, and caſt like ſugar in large conical loaves. In its outward appearance it has very little affinity with the *Sal Ammoniacum* of Solfatara. Mr. Geoffroy at Paris makes his *Sal Armoniac* of human urine mixt with ſea-ſalt, which is not at all inferior to that of the Levant. He alſo makes it of bone, horn, blood, &c. The Engliſh ſalts, as they are called, are nothing but the volatile ſalt of the *Sal Ammoniacum* brought from the Levant.

or

or crowns. The greateſt part of it belongs to the hoſpital of the Annunciata at Naples, and the remainder to the biſhop of Puzzuolo. The ſteam or vapour iſſuing from theſe apertures of the Solfatara is ſaid to be ſerviceable in a great many diſorders. The ſoil hereabouts is ſo light and hollow that it is dangerous to uſe a horſe in this excurſion. Upon a ſpot betwixt the place where the ſulphur-ſtones are dug and the alum-huts, I cauſed a hole to be dug to the depth of a foot and a half, and a ſtone of about fifteen or twenty pounds weight to be thrown into it. This was immediately attended with a rumbling noiſe under ground, like the exploſion of cannon at a diſtance; and from the continuance of the noiſe and reverberations it might eaſily be inferred, that it paſſed through a great number of caverns. It is not ſeldom that the effluvia of the Solfatara reach as far as Naples to the great prejudice of marble and ſilver utenſils. The ancients, miſled by the fables of their poets, held that ſome rebellious giants were thrown into the abyſs under the Solfatara, and that the fumes iſſuing from the earth are cauſed by their eructations. The hiſtorian Dio himſelf (*lib.* lxvi.) ſays, that theſe giants appeared in great numbers both by day and night, which was a preſage of ſome terrible eruption of Veſuvio. Even the light of Chriſtianity has not expelled theſe chimera's; only the giants are turned into ſpirits or ghoſts, ſaid often to appear in theſe parts making moſt diſmal lamentations. Theſe ridiculous ſtories are now current in both city and country; for the vulgar believe, that thoſe apertures are ſpiracles, if not of hell, at leaſt of purgatory; and theſe idle notions are carefully promoted by a Capuchin convent in the neighbourhood, the people being thereby rendered more tractable. The church of this convent is built on the place where St. Januarius is ſaid to have been beheaded.

Capuchin convent and church.

There is always a great heat felt in this church, which is principally emitted from ſome holes near the high altar. A good marble buſt repreſenting St. Januarius is to be ſeen here, which is ſaid to be done by a pagan artiſt, only from the bare deſcription given of the ſaint by thoſe devout matrons who gathered up his blood; and this buſt ſerves for an original to all painters and ſculptors in making the ſtatues and portraits of St. Januarius. In the year 1697, cardinal Giacomo Cantelmi decorated the high altar with a beautiful baſſo-relievo of the martyrdom of that ſaint.

Buſt of St. Januarius.

A great

Salt-petre. A great quantity of ſalt-petre is to be ſeen on the walls of the veſtry. That the monks may be provided with cool and wholſome water, their reſervoir ſtands upon a pillar, incloſed within a wall, out of the reach of the warm and ſulphureous exhalations; which are farther guarded againſt by a cavity underneath the ciſtern, lined with ſtone and filled with water, which intercepts the warm vapours as they ariſe. The garden belonging to this convent is planted with beautiful hedges of myrtle; there is likewiſe ſhewn in it the entrance of a cave, which is ſaid to reach from Puzzuolo to the Lago d'Agnano.

Il Coliſeo. Near this church of St. Januarius is an amphitheatre, commonly called il Coliſeo, and ſaid to have ſtood formerly within the city of Puzzuolo, but is now near an Italian mile from it. This is a proof of the great decay of this town from its former extent and ſplendor. This amphitheatre is built with brick; the figure of it is oval, being a hundred and ſeventy-two feet in its longeſt, and eighty-eight feet in its ſhorteſt diameter. It has ſuffered very much from earthquakes; however, the two loweſt galleries are ſtill in pretty good condition. Here, it is ſaid, St. Januarius and his companions were thrown to be devoured by wild beaſts; but the latter were, it ſeems, not wanting in reſpect due to ſuch holy perſonages, and never offered to lay a paw on them.

St. Januarius's priſon. At the entrance of St. Januarius's priſon, now converted into a chapel, is an inſcription, ſignifying that it was conſecrated by the biſhop of Puzzuolo in 1689, and promiſing an indulgence of forty days to thoſe who devoutly viſit that ſacred ſpot in this amphitheatre.

James's church. Cloſe by the Coliſeo is a church dedicated to St. James, in which, according to Sarnelli, the following ancient inſcription on marble was dug up:

Ruins of a Temple
on Cape Baia
Monte Nuovo
Lago Lucrino

Ancient inſcription.

Pro Salute
Imp. Cæſaris Titi Aelii
Hadriani Antonini Aug. Pii PP. &
M. Aelii Aurelii Cæſaris N.
Genio Coloniæ Puteolanorum
Chryſanthus Aug. Diſp. a frumento
Puteolis & Oſtiis
L. D. Decurionum permiſſu.
†
Felicitati perpetuæ temporis
D. N. Valentiniani
Victoris ac Triumphatoris
Semper Aug.
Avianus Valentinianus
V. C. Conſul Campaniæ
Devotus Numini
Majeſtatique ejus.

Within a ſmall diſtance of the amphitheatre are a great number of ſubterraneous vaults running into each other which are commonly called a labyrinth; but by the learned ſuppoſed to have been a reſervoir to ſerve the city of Puzzuolo with water. To every one of theſe apartments there are four doors, which makes the place extremely intricate; and, did not the almoſt total ruin of theſe ſubterraneous vaults obſtruct the way, a perſon who would venture into them without a guide, would be in danger of loſing himſelf among ſo many turnings and windings. Ancient reſervoir.

A little further, towards Puzzuolo is an arched vault, which likewiſe ſeems to have been a reſervoir; it is ſupported by eleven pillars which are incruſted with tartar, and at preſent is a wine-cellar. About this ſpot a great many ancient tombs have been diſcovered, and likewiſe the remains of ſome pagan temples, ſuppoſed to have been dedicated to Diana and Neptune; but antiquarians are not agreed about it.

Puzzuolo is eight Italian miles diſtant from Naples, and takes its Latin name *Puteoli*, either from a ſulphureous ſtench, or from the great number of *putei* or holes which are made here on account of the ſulphur works, and by digging for ſand, which in ancient times was found very ſerviceable for building, eſpecially under water *. This city ſtands Puzzuolo.

* *Senec. Nat. Quæſt. lib.* iii. *c.* 20. *Plin. lib.* xxxv. *c.* 13. *Quis enim ſatis*

ſtands on an acclivity, and the great quantity of beautiful ſtones and gems caſt up by the ſea is a ſufficient proof of its former ſplendor and magnificence. The greateſt part indeed of theſe ſtones are of a blue or red caſt, with ſeveral pieces of *verde-antico*, porphyry, *&c.* and ſeem to have been uſed in moſaic work; there are frequently found among them agate, cornelian, amethyſt, jaſper, onyx, beryl, *lapis lazuli*, *&c.* and many of them cameos's or intaglio's. But whether antiquarians may with ſufficient reaſon conclude from hence, that in the time of the ancient Romans a great number of goldſmiths and jewellers reſided here, I will not take upon me to determine. This however is certain, that Cicero in his epiſtle to Atticus, *lib.* v. *ep.* 2, makes mention of the *Emporium Puteolanorum.* This city has been very much damaged by the ravages of war, inundations and earthquakes; particularly from an earthquake in 1538, as appears from an inſcription over the garden gate belonging to the palace of Toledo:

Petrus Toletus Marchio Villæ Francicæ, Caroli V. *Imperii in Regno Neap. Vicarius, ut Puteolanos à recentem agri conflagrationem palantes ad priſtinas ſedes revocaret, hortos, portus, & fontes marmoreos ex ſpoliis, quæ Carthagine filius, partâ victoriâ Africanâ, reportaverat, otio genioque dicavit; ac, antiquorum reſtaurato purgatoque ductu, aquas ſitientibus civibus ſuâ impensâ reſtituit. Anno a partu Virginis M.D.XL.*

'Don Pedro di Toledo, marquis of Villa Franca, vice-'roy of Naples under the emperor Charles V, that he might 'reſtore to their former ſettlement the inhabitants of Puz-'zuolo diſperſed by the late conflagration of their country, 'dedicated to eaſe and pleaſure the garden and havens of 'this city, together with the marble fountains, and the

ſatis miretur, peſſimam ejus (terræ) partem ideoque pulverem appellatum in Puteolanis, collibus opponi maris fluctibus, merſumque protinus fieri lapidem inexpugnabilem undis, & fortiorem quotidie, utique ſi Cumano miſceatur cæmento; i. e. 'Who can ſufficiently admire, that the worſt part 'of the ſoil in the mountains of Puteoli, which is therefore call-'ed duſt or ſand, ſhould be made into a bulwark againſt the ſea; and 'when ſunk under water ſhould ſoon become a ſtone, impregnable by the 'waves, and every day grow ſtronger; eſpecially if it be mixed with Cu-'mean cement. Commonly this red ſand is called Puzzuolano, and is 'alſo found in other places.'

'ſpoils

ſpoils of his ſon Garſia's victory in Africa *; and, having repaired and cleanſed the ancient aqueducts at his own expence, reſtored water to the diſtreſſed inhabitants. 1540.'

In the piazza di Don Pedro di Toledo is the following inſcription on marble relating to the Puzzuolo baths:

Carolo II. Auſtriaco Regnante,
Providentiâ
Petri Antonii Aragonii Proregis,
Neapoli
Egenis hoſpitio,
Naufragis portu,
Hîc
Infirmis, reſtitutis thermis,
Subvenit:
Sic
Una pietas
Triplici flagello triumphat.
Salubres latem fluentes,
Ad has aquas tuas Puteolo manantes accurrite,
Quarum virtutes in ſubſtrato lapide contractè,
In volumine Thermologiæ Aragoniæ,
A Sebaſtiano Bartolo elucubrato,
Et Neapoli impreſſo Ann. Dom. M. DC. LXIIX.
Plenius leguntur.

'In the reign of Charles II, of Auſtria, the bounty of Pedro Antonio of Aragon, vice-roy, provided an hoſpital for the poor, and a port for the ſhipwrecked of Naples; and here, by repairing the baths, relieved the ſick; thus the ſtream of his benevolence flows in three branches to relieve the neceſſities of the inhabitants. Ye who thirſt after health repair quickly to theſe waters that flow through Puzzuolo, the virtues of which, briefly exhibited in the ſtone underneath, may be read at large in the *Thermologia Aragonia* of Sebaſtiano Bartoli, printed at Naples in 1668.'

* Theſe words particularly allude to a ſmall pillar with an Arabic inſcription which D. Garſia brought out of Egypt and ſet up in the garden belonging to the Toledo palace.

Antique statue.

In this square is also a fountain adorned with a fine statue of St. Januarius, and an ancient Roman statue which was dug up without the city, behind the garden of the above-mentioned palace of Toledo in 1704. The last piece stands on a pedestal of five *palmi*, and is nine *palmi* high; it is of fine marble, and represents a Roman nobleman in a Toga. The following ancient inscription is to be seen under it:

Inscription.

Mavortii
*Q. Flavio Maesio Egnatio Lolliano C. V. Q. K. Prætori Urbano, Auguri Publico Populi Romani Quiritium Conf. Albei Tiberis & Cloacarum, Conf. Opgrum Public. Conf. Aquarum, Conf. Camp. Comiti Flaviali *, Comiti Orientis, Comiti primi ordinis & Proconsuli Provinciæ Africæ, collectus Decatressenium Patrono dignissimo posuerunt.*

A few days after this statue had been dug up in this piazza or area, was found another, representing a young man in a Roman *Toga*; it is only five *palmi* in height without the pedestal, on which is the following inscription:

Mavortii Jun.
Q. Flavio Maesio Cornelio
Egnatio Severo Lolliano
C. P. Q. K.
Decatrenses Clientes ejus
Patrono Præstantissimo
Posuerunt.

According to Parrini, several urns and old coins were likewise discovered near this piece of antiquity.

Monument of the emperor Tiberius.

Near the house of Signior Magliarese in the above-mentioned Piazza di Toledo, was dug up, in 1693, a pedestal of white marble, seven *palmi* in breadth, and five and a half high. Upon it are fourteen figures in basso-relievo, which, according to the opinion of some learned men, represent so many cities in Asia Minor, to which the emperor Tiberius, as we are told by Suetonius, in the forty-eighth chapter of his life, sent very liberal supplies, when they were demolished by an earthquake. Under some of the figures are still legible the names Philadelphia, Tmolus, Cyme, Hierocæsarea, Mostene, Ephesus, Myrina, Cibyra, and Temnos;

* Puzzuolo was from its restorer also called *Colonia Flavia Vespasiana.*

the

the others muſt have been Ægæ, Cumæ, Apollonia, and Hircania. Euſebius, in his *Chronicon*, ſpeaks of thirteen cities that were deſtroyed, and ſpecifies the names of them, but very erroneouſly. Tacitus, *Ann.* ii. *c.* 47. Pliny, *lib.* ii. [illegible] and Seneca, *Nat. Quæſt. lib.* vi. *c.* 1. mention only two. Orofius and after him Cæſar Baronius, fix the [illegible] of this calamity at our Saviour's crucifixion. But the twelve cities were deſtroyed in the night, and, according to Tacitus, in the third year of the emperor Tiberius's reign, which was about fourteen years after the death of our Saviour. Upon one ſide of the pedeſtal is the following inſcription between two of the figures mentioned above:

Ti. Cæſari Divi
Auguſti F. Divi
Julii N. Auguſto
Pontif. Maximo Coſ. IIII.
Imp. VIII. Trib. poteſtat. XXXII.
Auguſtales
Republicæ
Reſtituit.

Probably the ſtatue of Tiberius, that ſtood on this pedeſtal, lies under or near ſignior Magliareſe's houſe. The diſcovery of theſe remains of antiquity was made by digging a ciſtern for keeping oil. Gronovius and Fabretti have communicated their explanations of this baſſo-relievo, &c. to the learned world; the former, in a particular treatiſe printed at Leyden, and the latter in his collection of inſcriptions.

Sepulchral inſcriptions of Turks.

A little way from the cathedral in the wall of a houſe occupied by one Calzola, there are four monumental inſcriptions of Turks or Saracens cut on marble in Arabic characters. The firſt died in the year of Chriſt 1079, the ſecond in 1181, the third in 1182, and the fourth in 1285. According to the learned Benedictine, Montfaucon, theſe prolix inſcriptions contain, beſides particulars of the perſons to whoſe memory they are erected, many ſentences out of the Alcoran, concerning death and a future ſtate.

Cathedral.

The cathedral of Puzzuolo is built with large blocks of marble, and was converted from a pagan temple into a Chriſtian church. Over the frontiſpiece is the following ancient inſcription:

Calpburnius L. F. Templum Auguſto cum ornamentis.

Statue of St. Januarius.

It is now dedicated to St. Proculus and St. Januarius, whose ſtatues of marble ſtand in the middle of the church, with inſcriptions. Under the ſtatue of St. Januarius is the following:

Urbis Liberatori Patronoque amantiſſimo
Divo Januario,
Qui, poſtquam in eodem ſui Martyrii loco
Dicatum ſibi Templum fuit
Publici memor obſequii,
Suos Puteolos a ſepulchralibus flammis
Aſſiduiſque telluris motibus
Ardente adhuc Veſuvio M. DC. XXXI.
Servavit immunes;
Noluit enim, tremeret ſolum ſuo firmatum ſanguine;
Noluit fiagraret Hoſpitium ſui triumphi laureâ decoratum.
Grati animi ergo
Hoc in ſua Cathed. monimentum erexit
Idem D. Fr. Martinus de Leon & Cardenas,
Summi Pontificis Aſſiſtens,
Atque Catholicæ Majeſtatis a Latere ſtatus Conſiliarius,
Secundâ hujus inſtauratione Baſilicæ
Idibus Octobris MDCXLVII.

'To the deliverer of the city, and its moſt propitious 'patron, St. Januarius, who, after a church had been de-'dicated to him on the very ſpot where he was martyred, in 'regard of that public mark of veneration, preſerved his 'Puzzuolo from deſtructive flames and earthquakes during 'the dreadful inflammation of Veſuvio in 1631, being un-'willing that the ground, which was rendered firm and 'ſtable by his blood, ſhould tremble; or that a place deco-'rated with the laurels of his triumph over death ſhould be 'conſumed with fire. Dr. Fr. Martini de Leon and Car-'denas, &c. in gratitude for the ſaint's protection, erected 'this monument the 15th of October, 1647, &c.'

At the entrance of the church, on the left-hand, is a beautiful altar of inlaid work, with a very coſtly tabernacle, in which *lapis-lazuli* has not been ſpared. On the high altar the beheading of St. Januarius is extremely well painted. Puzzuolo, antiently Puteoli, values itſelf as having been honoured with the firſt Chriſtian community in Italy; St.

St. Paul *, in his journey to Rome, having found brethren there.

The harbour of Puzzuolo is very commodious, and is formed by fourteen piers, or pilaſters, riſing above the ſurface of the water, which were anciently joined together by arches. Harbour of fourteen pilaſters in the ſea.

The neareſt pilaſter on the Puzzuolo ſide conſiſts of large blocks of that ſort of ſtone called *piperno*, but faced with brick-work; and the interſtices are filled up with a very hard mortar or cement, which is, undoubtedly, mixed up with *Puzzuolano*, or the Puzzuolo ſand. On the ſides of theſe pilaſters are vaſt ſtones, with holes in them, for faſtening ſhips, &c. The force of the waves is very much broken againſt theſe piers; and many judge them better for ſecuring a harbour than a continuous mole, as in the former the accumulation of ſand is not to be apprehended, the waves waſhing it back again through the intervals between the pilaſters. From the ruinous arch-work ſome have been induced to look upon theſe pilaſters as the remains of a bridge; and the common people uſually call it *il ponte di Caligola*, as if it were the ruins of the bridge built by that emperor from Puzzuolo to Bajæ. This error, which Burnet has given into, Suetonius *(in vit. Calig. c. 19.)* very plainly refutes; where he ſays, that what Caligula built was no more than a bridge of boats covered with earth, and reaching from Bajæ to the Puzzuolo mole; ſo that the piers in the ſea before Puzzuolo is not only plainly diſtinguiſhed by that author from the moveable bridge of Caligula, but he has likewiſe called it by the name of *moles*, which is even now applied to any congeries of rocks or ſtone that ſerves for the ſecurity of an harbour. That the pilaſters in the ſea before Puzzuolo did not belong to a bridge is likewiſe apparent from hence, that they are not placed in a ſtraight line, but form a curve towards the north. Laſtly, it is manifeſt, from the following inſcription found entire in the ſea, near this place, in the year 1575, that the above-mentioned pilaſters are no remains of any of Caligula's follies:

* Acts, chap. xxviii. ver. 13, 14.

Imp.

Imp. Cæſar. Divi. Hadriani. Fil.
Divi. Trajani. Parthici. Nepos.
Divi. Nervæ. Pronepos. T. Aelius.
Hadrianus. Antoninus. Aug. Pius.
Pont. Max. Trib. Pot. II. *Cos.* II.
Deſig. III. *Opus Pilarum* VI. *

Now what neceſſity was there to repair (as the inſcription intimates) at a vaſt expence, a work ſo far from being of any adequate advantage, that it only kept up the remembrance of the infamous Caligula's madneſs. This ſtone is at preſent fixed over the gate of Puzzuolo, with the following inſcription ſuperadded to it:

Quem lapidem Antoninus Imp. ſtatuerat, vetuſtas dejecerat, mare atque arena obduxerant, Franciſcus Murillus Regiæ Claſſis Curator ſuâ impenſâ eductum Puteolanis municipibus pari ſtudio reſtituit. A. D. MDLXXV.

'The ſtone erected by the emperor Antoninus time had 'thrown down, and the ſea-water, ſand, &c. covered, till 'Franceſco Murillo, &c. cauſed it, at his own expence, to 'be removed and reſtored to the citizens of Puzzuolo in the 'year 1575.'

Mr. Addiſon, in his travels through Italy, quotes from Julius Capitolinus, *in vita Antonini Pii*, an inſcription, in which the city of Puzzuolo celebrates this emperor, alledging, *Quòd ſuper cætera beneficia ad hujus etiam tutelam portûs, Pilarum viginti molem cum ſumptu fornicum reliquo ex ærario ſuo largitus eſt.* 'That, beſides his other benefactions, he 'likewiſe beſtowed money out of his treaſury for building a 'mole of twenty pilaſters with arches, for the ſecurity of 'this harbour. But probably Mr. Addiſon, truſting to Sarnelli's quotation, has aſcribed to Capitolinus what is not to be found in his life of that emperor. This laſt-mentioned author only ſays, that Antoninus Pius aſſiſted ſeveral cities with money, in order to build new public works, or to re-

* Seneca, *Epiſt.* 77, likewiſe calls them *Pilæ*, or pilaſters; and, according to his deſcription, one might conveniently walk round them, and ſee all the ſhips coming in and going out of the harbour.

pair

pair such as had fallen to decay; and this is all that can be inferred from him concerning this work at Puzzuolo.

As to the above-mentioned inscription, it rests only on Pighi's credit; who, in his *Hercules Prodicius*, says, that he found here the following imperfect inscription, which had, probably, belonged to a triumphal arch;

. . . . AESARI. DIVI . . . .
. . . . IICI. NEPOTI. DIVI . . . .
. . . . ONINO AVG. PIO . . . .
. . . . OLONIA. FLAVIA . . . .
. . . . VPER CETERA BEN . . . .
. . . . VS. PILARUM. VIG. . . . .
. . . . QVO. ET. MVNITION . . . .

Which may be restored in the following manner:

Imp. cAESARI. DIVI. Hadriani. Filio. Divi. Trajani. ParthICI. NEPOTI. DIVI. Nervæ. Pron. T. Ael. Hadriano. AntONINO. AVG. PIO. Pont. Max. Trib. Pot. Coss. p. p. coLONIA. FLAVIA. Aug. Puteolanorum. Quod. sVPER. CETERA. BENeficia. ad. hujus. etiam. tutelam. portVS. PILARVM. VIGinti. molem. cum. sumptu. fornicum. reliQVO. ET. MVNITION. ex. ærario. suo. largitus. sit.

Formerly the pilasters that appeared above the surface of the water were twenty-five in number; but at present most of them do not appear above the water, and some have been totally demolished and washed away by the agitation of the waves.

The sea about Puzzuolo abounds in fish, especially of the testaceous kind. Here is also a fish called Cavallo Marino, which is not quite an inch in length, and is generally dried for keeping. The head of this little fish very much resembles that of a horse: it is often bruised with vinegar and honey, and applied by way of plaister to the part bitten by a mad dog; and the women eat them to procure a good breast of milk, and likewise apply them to the breast as an anodyne. This species of fish is also found on the other side of Italy, along the coast of the Adriatic; but not in such abundance as they are here. Cavallo Marino.

The road on the right-hand, by the Grotto del Cane and Lago Agnano, is not the nearest way from the grotto of Pausilypo to Puzzuolo, but that which turns off on the left to-

wards the ſea, and runs along the coaſt: beſides it is broader and pleaſanter, as well as ſhorter than the other road. The barren mountain of Olivano lies on the right-hand of this road, and it is with a pleaſing ſurprize a traveller ſees a country, which was once only the dreary haunt of ſea-fowl, &c. ſo greatly improved with a road extremely commodious for carriages and horſes. The æra of this alteration was the year 1571, which is commemorated in an inſcription erected on the road.

Monte Olivano.

Hot baths. There are ſeveral hot baths along the coaſt, impregnated with alum, copper, and iron. On a ſpot about five hundred paces from Puzzuolo, near the ſea, perſons labouring under the gout or rheumatiſm are laid in a hole, dug in the ground for that purpoſe, according to the ſize of the patient, and about two feet deep; where the whole body, eſpecially the part affected, is covered with the ſand which came out of the hole, and, when it is too hot, they cool it by pouring ſome ſea-water on it. This method, if often repeated, ſeldom fails of abating the violence, if not totally expelling the diſeaſe.

The remains of antiquity hitherto deſcribed in this letter ſhould be ſeen the firſt day, and the following ſhould be reſerved for the journey to Cuma, and the other neighbouring places. Without an antiquarian for his guide, a foreigner would be at a loſs; but they eaſily are to be met with in theſe parts. The firſt day is taken up with the grotto of Pauſilypo, and the ſecond ſpent in and about Puzzuolo. The uſual gratification to an antiquarian for his trouble is from ten to fifteen *carlini* *.

Cicero's *villa*. Juſt without Puzzuolo are the ruins of an ancient ſtructure, ſaid to be the *villa* or *academia Ciceroniana*, where the body of the emperor Adrian was depoſited till the ſenate of Rome built a temple at Puzzuolo for his interment †. According to Pliny, *Hiſt. Nat. lib.* xxxi. *c.* 2, this ſeat, remarkable for its fine portico and grove, ſtood near the ſea, betwixt Puzzuolo and the Lago d'Averno. After Cicero's death it came into the poſſeſſion of C. Antiſtius.

At preſent this celebrated *academia* is converted into a cow-houſe. Not far from it are ſome of the ruins of an old ſtructure, which paſſes for Lentulus's ſeat.

* About four or five ſhillings.

† *Vid. Aelius Spartianus in vita Hadriani, ad finem.*

Gauri,

Gauri, a mountain in this neighbourhood, and in Juvenal, Sidonius Apollinaris, Galen, and Statius, highly celebrated for its wine, is at preſent a barren ſpot, and called il Monte Barbaro; but whether this proceeds from the degeneracy of the ſoil, or the long poſſeſſion of the Saracens, is uncertain. However, the Franciſcans have a convent upon this hill, which affords a glorious proſpect. The vulgar here are poſſeſſed with a notion that immenſe treaſures lie buried in this mountain; but guarded by evil ſpirits, whoſe favour not a few endeavour to procure by incantations, &c. Mount Gauri.

Directly oppoſite to il Monte Barbaro, towards the weſt, lies il Monte Nuovo, or the new mountain, which roſe inſtantaneouſly in the night between the nineteenth and twentieth of September, 1538, during an earthquake, which cauſed a terrible devaſtation in the neighbourhood. The ſubterraneous fire, after making a wide chaſm in this place, ejected ſuch a quantity of ſtones, aſhes, ſulphur, and ſand, as within twenty-four hours formed this mountain; the perpendicular height of which is not leſs than four hundred rods, and the circumference is three Italian miles. Gieronimo Borgia, who ſaw the new mountain ſoon after its firſt appearance, and wrote a poem on it, dedicated to Paul III, ſays, that the height of it was thirty *ſtadia*. Several fields, houſes, cattle, and men were deſtroyed by this earthquake and eruption; and even the ſea was ſtrongly impregnated with ſulphur, and ſuddenly ebbed away above two hundred paces, and left the ſhore covered with dead fiſh. The edge or brink of the original chaſm is ſtill to be diſcerned on the mountain, though it be almoſt filled up; and its circuit could not be leſs than an Italian mile. No fire, ſand, or ſtone, is known to have been ejected ſince the firſt formation of the mountain. Gaſſendi in his *Phyſica, ſect.* iii. *membr.* i. *lib.* i. *c.* 6. *p.* 50. *Oper. tom.* ii, thinks it to have been the effects of an earthquake: his words are as follows: Il Monte Nuovo.

Mirabilius videri poteſt, enaſci ex oppoſito non modo in continentibus montes, ſed etiam in medio mari inſulas. Nam de montibus quidem facit fidem PVTEOLANVS ILLE, quem Simon Portius ita deſcribit, ut fuerit unâ nocte ad plus quam M. paſſuum altitudinem ex pumicibus cineribuſque congeſtus, id nempe ſub finem Septembris anno M. D. XXXVIII.

'It may ſeem ſtill more wonderful, that not only mountains ſhoot up in the continent, but even iſlands in the

'middle

'middle of the ſea. As to mountains, nothing can be more 'notorious than that of Puzzuolo, which, according to 'Simon Portio's account of it, was, in one night, towards 'the end of September 1538, formed by a congeries of 'pumice-ſtones and aſhes to the height of above a thouſand 'paces.'

But, though this alteration happened at the time of an earthquake, it was not cauſed by it; earthquakes indeed often overturn mountains, but never produce any; to do this, the eruption of a vulcano is required. The paſſage in Gaſſendi, quoted above, led Bernier in his *Abregè de la Philoſophie de Gaſſendi, tom.* v. *p.* 127. *edit. de Lion* 1684, into a very pleaſant miſtake, where, of *Puteolanus* [*ſcilicet mons**] he makes an author. Such errors, however ridiculous, are not uncommon in many authors. Coiffeteau, in book iii. chap. xviii. of his tranſlation of L. Florus, makes the city of Corſinium a general of that name. Antony Pinet, in his French tranſlation of Pliny, by a ſtrange metamorphoſis converts two kinds of marble, one of which was called *lapis Numidicus*, and the other *Sinàndicus*, into two cavaliers. The French tranſlator of Bongar's letters miſtakes the Altorff academy for one monſieur Altorff; whereas he might eaſily have been better informed from Thuanus. Ludovicus à Santo Carolo in his *Bibliotheca Pontificia*, publiſhed at Lyons in 1643, takes *Articulus Smalcàldicus* to be a Lutheran author ſuppoſed to have written againſt the power and ſupremacy of the pope. Du Fer, the famous French geographer, has tranſlated *Deſertà Locà* in Witzen's map of Tartary by *Deſerts des Loques*. A like ſagacity gave its origin to the iſland of Uſpiam in ſome French maps of America; the geographers miſtaking the words of our hiſtorian, *Gallis detecta inſula uſpiam in America*. The learned Menken himſelf, in his preface to his ingenious book *de Charlataneria Eruditorum*, mentions Bayle's *Calendarium Carlananum* as a ſatire levelled againſt quackery, in French *Charlatanerie*; whereas it owes its name to Carla, a little town in the county of Foix, which was Bayle's native place. How often foreigners confound the dutchy of Wurtemberg with the town of Wittemberg in the electorate of Saxony is ſufficiently known. Mallet places the county of Reuſs in the dutchy of Mecklenberg. Ma-

Flagrant miſtakes of authors.

* The author ſays, *Terræ Motus*, whereas *mons* is the word underſtood.

dame

dame Scuderi brings in a Turkiſh baſhaw embarking at Conſtantinople, in order to ſail to the Caſpian ſea within twenty days. Madame de Montmorency, in the year 1672, informs count Buſſy Rabutin, that the Brandenburg forces were obliged to retreat; the Turks having made an irruption into the duchy of Pruſſia, and taken Kaminieck *.

But to return to my ſubject. It is farther to be obſerved, that by the eruption of this new mountain, beſides the deſtruction of the ſuburbs and the hoſpital of Tripergola †, the greateſt part alſo of the Lago Lucrino, or Lucrine lake, was filled up, ſo that at preſent it has ſcarce any water; whereas among the ancients it was in great repute for its fiſh, eſpecially oyſters ‡. Pliny, *Nat. Hiſt. lib.* ix. *c.* 8. *Solinus, cap.* 17. and others, relate a remarkable ſtory of a dolphin, which in Auguſtus's time appeared in the Lucrine lake, and was made ſo tame by a boy, that he would ſit upon him, and uſed frequently to croſs the lake on the dolphin's back from Bajæ to Puteoli. Auguſtus, according to Suetonius, by means of a canal, joined the Averno and Lucrine lakes with the Tyrrhene ſea, and made the Portus Julius near Bajæ (employing twenty thouſand men in theſe works ‖) which are thus celebrated by Virgil:

Lacus Lucrinus.

Tame dolphin.

* *Lettres de Buſſy, tom.* ii. *p.* 325. What is ſtill more extraordinary, in the year 1683, the grand vizier loudly complained to the French ambaſſador at the Porte, that France had given the Poles free paſſage through their country to facilitate their junction with the Imperialiſts.

† On a diſpute betwixt the city of Puzzuolo and the Caſa Santa della Annunciata, about rebuilding this hoſpital a great number of eye-witneſſes were heard concerning the particulars of the eruption of Monte Nuovo in 1538, which ſerved to put the fact itſelf beyond all doubt. Theſe records are to be found in the epiſcopal archives at Puzzuolo.

‡ *Senec. Epiſt.* lxxviii. *Horat. Epod. Od.* 2.

Non me Lucrina juverint conchylia.

'Not Lucrine oyſters would my palate pleaſe.'

Plin. Hiſt. Nat. lib. ix. *c.* 54. *Sergius Orata - - primus optimum ſaporem oſtreis Lucrinis adjudicavit.* 'Sergius Orata was the firſt who diſtinguiſhed the delicate flavour of the oyſters of the Lucrine lake.'

‖ In *Vit. Octav. cap.* 16. *viginti ſervorum millibus manumiſſis & ad remum datis portum Julium apud Bajas, immiſſo in Lucrinum & Avernum Lacunt mari, effecit.*

An

An memorem portus, Lucrinoque addita claustra:
Atque indignatum magnis stridoribus æquor,
Julia qua ponto longe sonat unda refuso,
Tyrrhenisque fretis immittitur æstus Avernis!
VIRG. Georg. lib. ii. v. 161.

'Or shall I praise thy ports, or mention make
'Of the vast mound that binds the Lucrine lake,
'Or the disdainful sea that, shut from thence,
'Roars round the structure and invades the fence.
'There, where secure, the Julian waters glide,
'Or where Avernus' jaws admit the Tyrrhene tide.'
DRYDEN.

Some think that these lines intimate, that Augustus only contracted the passage and checked the influx of the sea into the Lucrine lake, in order to put a stop to the damages which the fishery suffered from its impetuosity. The great change which happened in this neighbourhood in 1538, and by which the Monte Nuovo was produced, has also choaked up this canal; so that at present the lake is separated from the sea by a slip of land fifty or sixty paces in breadth.

The way to Cuma lies betwixt Monte Barbaro and Monte Nuovo, the former being on the right, and the latter on the left hand. About half a mile from the Lucrine lake, on the left-hand, is the Lago Averno, which, like the mountain Gauri, is exceedingly altered, but much for the better. According to ancient historians, no fish could live in this lake; and its noxious vapours ascended to such a height, that birds flying over it dropt down dead. Hence it is said to have been called ἄορνος. Lucret. *lib.* vi. speaks thus of it:

Lago Averno.

Principio, quod Averna vocant, non nomen id abs re
Impositum est; quia sunt avibus contraria cunctis *.

* See Silius Ital. *lib.* xii. Pliny and Varro. That nothing of this kind is now seen at Averno, is no proof that it never was so, as the sulphureous or other noxious effluvia which produced such effects in this lake may by earthquakes or other accidents have been obstructed.

'Next of Averno ſung, and whence the name,
'And whence the rage and hurtful nature came;
'So call'd, becauſe the birds that cut the ſky,
'If o'er thoſe places they but chance to fly
'By noxious ſteams oppreſs'd, fall down and die.'

CREECH.

This lake is at preſent ſtocked with variety of good fiſh, and the birds not only fly over it unhurt, but wild ducks and other aquatic fowls are to be ſeen upon it; and the adjacent vine-yards produce a very good ſort of wine. Servius *(ad Æneid. iii. v. 442.)* aſcribes the noxious air about this lake in ancient times to the thick and lofty woods that then ſurrounded it, which hindered the diſperſion of the effluvia; adding, that, Auguſtus having ordered the wood to be cut down and extirpated, the country ſoon put on a chearful appearance. This lake in ſome places is a hundred and eighty feet deep. Boccacio * tells us, that about three hundred years ago its water ſuddenly became ſo vitiated, poſſibly from the burſting of a vein of ſulphur, *&c.* that moſt of the fiſhes in it died. As for the ruinous temple of Mercury and Neptune near the ſea, and alſo the entrance into the ſibyl's cave, which lies on the other ſide, I ſhall take notice of them in the ſequel, as it is moſt convenient to viſit them in returning from Bajæ.

Nero was for making a broad and navigable canal from the lake Averno to Oſtia, of which ſome traces are ſtill remaining; but it was never finiſhed †.

Arco Felice. Betwixt Averno and the city of Cuma is to be ſeen a part of the Via Appia, where two hills are joined by means of a noble arch called Arco Felice, built with large bricks; its height is ſeventy, and its breadth fifty-five feet; the paſſage under it is twenty feet four inches.

The giant's temple. After paſſing the Arco Felice, a narrow way leads to the remains of a temple, which, as the deity to whom it was

* In his book *de Lacubus.*

† *Sueton. in vit. Neron. c.* 31. *Inchoavit - - - foſſam ab Averno Oſtiam uſque, ut navibus nec tamen mari iretur, longitudine per centum ſexaginta millia: latitudinis, qua contrariæ quinqueremes commearent.* 'He began 'a canal from Averno to Oſtia for a convenient water-paſſage betwixt 'thoſe places, without going by ſea, a hundred and ſixty miles in length, 'and of a breadth ſuffiſient for gallies with five branches of oars to paſs by 'one another.' *Vide Tacit. Annal.* xv. *c.* 42. *Plin. lib.* xiv.

conſecrated

conſecrated is not known, is called il Tempio del Gigante. The arched roof of it is divided into ſmall ſquare compartments, like thoſe in the temple of Peace at Rome, and plates of gold or ſilver, and other ornaments, ſeem to have been once fixed in them. This temple is thirty-ſix *palmi* in length, above thirty in breadth, and about forty in height. The coloſſus which ſtands at Naples, not far from the Darſena, called il Gigante di Palazzo, ſuppoſed to have been a Jupiter Terminalis, is ſaid to have been dug up near the front of this temple.

Not far from this temple, on the left-hand, is an ancient edifice ninety-ſix *palmi* in length, and twenty-ſix in breadth, with an aperture in the roof to admit the light, which, from the many niches in the ſides, where probably the urns with the aſhes of the dead were ſet, is looked upon to have been a pagan ſculpture.

This country affords ſeveral other remains of antiquity worth a traveller's notice; among which the antique ſtatues, which contribute ſo much to the grandeur of the yet-unfiniſhed univerſity at Naples, are to be reckoned.

Cuma. The greateſt part of the ancient city of Cuma, with its magnificent temple of Apollo, was ſituated on a hill which afforded a beautiful and extenſive proſpect. This city, celebrated in the times of the ancient Romans, is now reduced to a heap of ruins *.

The country ſtill retains a luxuriant fertility, eſpecially towards Torre di Patria, where it produces abundance of fig-trees of an uncommon ſize. The name of di Patria applied to this tower, is ſaid to be derived from the ſecond word in the following line, which Scipio Africanus ordered to be put upon his monument:

Scipio Africanus's tomb.

Ingrata Patria, ne quidem oſſa mea habes.

'Ungrateful Rome, thou doſt not poſſeſs ſo much as my bones.'

* That it was a very populous city in Lucan's time, appears from the following paſſage in that poet:

——— *Acidaliâ quæ condidit Alite muros*
Euboïcam referens fœcunda Neapolis urbem.

'Where the fam'd walls of fruitful Naples lie,
'That may for multitudes with Cumæ vie.'

This

This place was anciently called Linternum; and, when it was beſieged by the Vandals in 455, this tower was built on the ſpot where ſtood the great Scipio's tomb; and the word *patria* being all that was then legible on the monument, gave name to the new tower.

Near the city of Cuma is a very large reſervoir, with a loſty arch over it, in which are ſeveral apertures, like wells, for drawing out the water. It is built of free-ſtone, and at preſent is quite empty. As far as can be conjectured from the ſound cauſed by ſtamping with the foot againſt the bottom, there is another cavity under it. Reſervoir.

On the oppoſite ſide, towards the ſea-coaſt, is the entrance of a cave, ſaid formerly to have been the abode of the Cumæan Sibyl. If the antiquarians may be credited, this cave extends three Italian miles in length to the Lago Averno, where it has another entrance: but in ſeveral parts the paſſages have been ruined; and at the entrance near Cuma there is no poſſibility of advancing in it above two hundred paces. This part of it is cut out of a rock, and of a conſiderable height and breadth. A few years ago the imperial general Wezel cauſed an aperture with one-and-fifty ſteps to be cut in the ſide of the cave, for the conveniency of coming out of it; but the peaſants have ſince ſtopped it up. Sibyl's cave.

Betwixt Cuma and Miſeno lies the lake Acheron, or Palus Acheruſia, ſo well known among the ancients; and from its back water it is, by Virgil, termed *tenebroſa palus*, i. e. 'the gloomy lake.' Its name of Acheron ſome derive from the Greek ἀνευ χαρας, i. e. 'without joy.' For the increaſe of its fiſhery, a canal has been made from the main ſea into this lake; by which means the waters of it have been greatly mended, and rendered fitter for fiſh to live in. Moſt of the fiſhermen live upon a little iſland in the middle of the lake; but the fiſh they catch are moſtly eels and barbels. In the ſummer great quantities of hemp and flax are mellowed here, which brings in to the Neapolitan hoſpital of the Annunciata, to which it belongs, a yearly income of eight or nine hundred *ſcudi*, the ſum for which it is uſually farmed. At preſent it is generally called Lago della Coluccia, or del Fuſaro. Acheron.

In theſe parts, as our antiquaries told us, Servilius Vatia, who, under the tyrannical reign of Tiberius, retired from court and buſineſs, had a ſeat; in the ruins of which were found ſeveral good inſcriptions, which Capaccio has preſerved. Servilius Vatia's ſeat.

preſerved. Among others, he gives us the following fragment:

Hic eſt poſita Albacia Bleſilla
- - - pari ſine exemplo Fœmina
Quæ vixit annos XXX. M. V. D. XIX.
Dulciſſimæ conjugi fecit - - -

'Here lies Albacia Bleſilla - - - a woman without an 'equal; who lived thirty years, five months, and nineteen 'days. Erected to his entirely-beloved ſpouſe - - -'

Under the calamities of Tiberius's intolerable reign, Vatia, on account of the retirement he had choſen, was cried up as the happieſt of the Romans; ſo that it was a common ſaying, *O Vatia, ſolus ſcis vivere*;' O Vatia, thou alone knoweſt 'how to live.' But Seneca ſeems to have been of another mind; for he ſays, in his fifty-fifth epiſtle: *At ille latere ſciebat, non vivere. - - - Nunquam aliter hanc villam Vatiâ vivo præteribam, quam ut dicerem: Vatia hîc ſitus eſt.* 'But he 'knew how to lie buried in retirement, rather than how to 'live. - - - I never uſed to paſs by his houſe, whilſt Vatia 'was alive, without ſaying, Here lies Vatia.'

According to Seneca's account, which is the only one extant, Vatia's ſeat could not ſtand on this ſpot; but muſt have been much nearer Baiæ, towards the weſt: *Occurrit Favonio & illum adeo excipit, ut Bajis neget.* 'It faces Favonius, 'ſo as to intercept it from Baiæ.' Now Pliny, *lib.* ii. *c.* 47, ſays, that Favonius blows from the *occaſu equinoctiali*, or weſt point. However Seneca, on account of its advantageous ſituation, honours Vatia's ſeat ſo far, as to call it *villa totius anni*, or a pleaſant retreat for all the year; whereas perſons of quality among the Romans had different ſeats according to the different ſeaſons: for they reſorted to Baiæ only in the cold months, or the ſpring; but their ſummer retreats were at Tivoli and Freſcati.

Piſo's baths. From this place, a narrow road among rocks, and over a ſteep eminence where a continual guard is kept, leads to the ruins of Lucius Piſo's warm baths; or according to others (though, I think, not with ſufficient grounds, of a Bay of Baiæ. temple of Diana; and from thence to the delightful bay of Baiæ. In this bay, which is in the form of a creſcent, the ſhips ride in perfect ſafety. On the ſea-ſhore, facing Baiæ,

is an ancient temple of Mercury *, which may be looked upon as the Pantheon in miniature; for it is not above twenty-five common paces in diameter. It is quite round, with an aperture in the center of the roof for the admiſſion of light: two perſons directly oppoſite to each other, and whiſpering cloſe to the wall, may converſe with each other, without being over-heard by the company in the middle. Beſides the round aperture at the top, this temple has four windows. The pavement at the entrance lies a foot under water, and moſt of it is either overflowed, or covered with rubbiſh; there is alſo a large crack or fiſſure in the cupola.

Not far from this temple, and nearer Baiæ, is an octangular ſhell of a temple of Venus, which is ſeven *palmi* thick, with eight large windows, and its inward circuit is ſeventy-three paces. Temple of Venus.

Behind this temple is a dark apartment hewn in a rock, called *la Stanza di Venere*, or Venus's apartment, the roof of which is embelliſhed with baſſo-relievo's. Theſe pieces repreſent nothing obſcene or immodeſt, but only mythological ſtories and emblems, as a man purſuing a woman, a Cupid, ſeveral ſwans, fiſhes, feſtoons, &c. The marquis de Cellemare has ſtript this place of ſome of its beſt pieces, and a Centaur has been carried from hence to France; all theſe ſtatues will be totally disfigured with the ſmoke of the flambeaux which are neceſſarily uſed in ſuch dark receſſes. In a ſide chamber, to which one muſt creep through a hole, is the figure of a tree formed by a kind of ſpar; but by ſome erroneouſly ſuppoſed to be a petrified vegetable. This *Stanza di Venere* lies betwixt the above-mentioned temples of Venus and Mercury. La Stanza di Venere.

The voluptuous and licentious manners of the ancient inhabitants of this country are ſufficiently known by the deſcriptions given of them by Martial, Horace, and others †.

The

* This temple is alſo called Truglio, from *trullus*, or *trullum*, which ſignifies any building with a circular roof, as may be ſeen, p. 146. *Geſtis Innocentii III. Pontif.* For ſuch an apartment in the imperial palace at Conſtantinople, in which a council of the clergy was held, is known in hiſtory by the appellation of *Synodus Trullana*, or *in Trullo*.

† Seneca, *epiſt.* li, deſcribes it as *Regionem, quam ſapiens vir, aut ad ſapientiam tendens declinet, tanquam alienam bonis moribus - - - Videre ebrios per litora errantes, & commeſſationes navigantium, & ſymphoniarum cantibus perſtrepentes lacus, & alia, quæ velut ſoluta legibus luxuria, non tantum peccat, ſed publicet, quid neceſſe eſt? - - - Effæminat animos amœnitas nimia: nec dubiè, aliquid ad corrumpendum vigorem poteſt regio.* 'A coun-

The monuments ſtill remaining ſufficiently ſhew the ancient ſplendor and delightfulneſs of the coaſt round this bay, where there is now ſcarce a ſingle houſe to be ſeen. It muſt have once extended itſelf conſiderably farther into the ſea, ſince from Baiæ all along to the Promontorium Penatæ, in clear ſtill weather, one may diſcern under the water a large paved road, and the remains of ſeveral magnificent buildings, with grand portico's, *&c.* As for the city of Baiæ, which ſtood on this coaſt, there is not the leaſt remains to be ſeen of it. The fort lately built here is called Baia, and ſtands upon a rock; but the air of it is ſo unwholeſome, that the governor takes care every night to lie at Puzzuolo. Sometimes priſoners are brought to the fort of Baia, which is more dreaded than any other priſon in Italy.

Baiæ.

Hortenſius's *villa.*

After paſſing a precipice that projects over the ſea, you deſcend again to the ſhore; where the remains of Hortenſius's *villa* are to be ſeen. This celebrated orator Cicero jeſtingly calls Triton, becauſe he had accuſtomed the fiſhes in his ponds at this *villa*, to come at his call, and fed them with his own hand.

Agrippina's tomb.

Near Hortenſius's *villa* is ſhewn an ancient ruin, ſaid to have been the monument of Agrippina, who was put to death by Nero, her own ſon. Within it, on the left-hand, is an apartment, to which one aſcends by a ladder, where are ſeveral relievo's of plaſter, repreſenting a ſphynx, a griffin, and other imaginary animals. A figure of a woman about two feet high to be ſeen here, paſſes for Agrippina herſelf; and adjoining to this is a ſmaller apartment, where the antiquarians ſay that her remains were depoſited: but with what truth, or even probability, is not eaſily determined. For Tacitus, *annal.* xiv. *c.* 9, affirms, that, even after the death

' try which a man of any wiſdom or prudence would avoid, as the bane
' of virtue, and deſtructive of good morals. - - - Where is the neceſſity
' or pleaſure of ſeeing drunken people reeling along the ſhore, or the lake,
' echoing with effeminate muſic, with the noiſe of riotous perſons ſailing
' on it, and other diſorders of an unbridled luxury, where they are ſo far
' from having any ſenſe of ſhame, that they publiſh their own infamy?
' - - - Luxuriancy of ſoil effeminates the mind, and the climate unque-
' ſtionably conduces ſomething to relax the vigour of the mind and body.'
Propertius calls the coaſt of Baiæ,

Littora quæ fuerant caſtis inimica puellis.

——— ' A licentious place
' To chaſte and modeſt virgins dangerous.'

of

of her unnatural ſon, the tomb of Agrippina conſiſted only of an heap of earth thrown together, betwixt Miſenum and a *villa* of Julius Cæſar. That this unfortunate princeſs had a ſeat in this neighbourhood is unqueſtionable, as appears from Tacitus; but the ſame writer points out its ſituation nearer the Lucrine lake.

Betwixt Baiæ and Cape Miſeno are likewiſe ſeveral other remains of antiquity; but the explanations of them are moſtly grounded upon uncertain conjectures. Amongſt other pieces there has been dug up hereabouts the ſtatue of Venus, twice as big as the life, holding a globe in one hand, and three golden apples in the other; from whence ſome antiquarians conclude, that Venus Genetrix muſt have had a temple in this neighbourhood; and, as Julius Cæſar had a country ſeat near Baiæ *, others ſtill farther alledge, that he founded and built this temple.

On this coaſt there is likewiſe an ancient temple called Boaula, or Boalia, aſcribed to Hercules, who, according to the ancient fable, brought ſafe hither the oxen which he had ſtolen in Spain. Even now a ſmall diſtrict here bears the name of Baulo, or Baula, concerning which Silius Italicus ſays: Boalia, a temple of Hercules.

- - *Herculeos videt ipſo littore Baulos. Lib.* xii.

'Herculean Bauli founded on that ſhore
'He view'd.'

The antiquarians are at a loſs where to look for Bauli, or the *villa* whither Nero conducted his mother, after her coming from Antium. According to Tacitus it muſt have ſtood betwixt cape Miſeno and the Lago Bajano. Thoſe who diſtinguiſh it from Hortenſius's *villa* are miſtaken, and refuted by the following lines of Symmachus, who himſelf was afterwards the poſſeſſor of that *villa*:

* According to Seneca, *epiſt.* 51, where he alſo mentions the ſeats of Marius and Cn. Pompeius on this coaſt, and approves of their choice of ſuch a delicious country, ſaying, Theſe heroes, according to their art of war, had built their manſions, like watch-towers, on the tops of mountains. *Vide Tacit. Annal.* xiv. c. 9.

Huc Deus Alcides ſtabulanda armenta coëgit
Eruta Geryonis de lare tergemini,
Inde recens ætas corrupta Boaulia Baulos
Nuncupat, occulto nominis indicio.
A Divo ad proceres dominos fortuna cucurrit,
Fama loci obſcuros ne pateretur heros,
Hanc celebravit, opum felix Hortenſius, aulam,
Contra Arpinatem qui ſtetit eloquio.

'Hither the god Hercules drove the oxen he had ſtolen 'from the triple Geryon, to be kept in ſtalls. From thence 'modern ages, being ignorant of the derivation of the name, 'have erroneouſly called Boaulia Bauli. From the god it 'deſcended to illuſtrious princes, leſt the fame of the place 'ſhould ſuffer from obſcure poſſeſſors; for the powerful Hor-'tenſius, who ſtood in competition with Cicero for eloquence, 'made this ſeat famous.'

Elyſian-fields. That the Elyſian-fields extend themſelves towards the Dead-Sea, is taken for granted; but, as for the exact ſituation, ſome look for it about the diſtrict of Baula, where at preſent ſtands a mean village; and in the wall, built on both ſides of the way, are ſeveral cavities, in which probably ſome urns were once depoſited. Others place the Elyſian-fields near the Mercato del Sabato, as it is called. Others again are poſitive that the Elyſian-fields muſt have been in the neighbourhood of Cuma. All theſe ſpots, the fertility of the ſoil excepted, which produce delicious fruits and wine, exhibit nothing ſo beautiful and ſtriking as to deſerve the appellation of Elyſian-fields.

Il Mercato del Sabato. Il Mercato del Sabato does not ſeem to have been a market-place, where things were every Saturday expoſed to ſale; but rather a *circus* for public ſpectacles, exerciſes, *&c.*

Mare Mortuum. The Mare Mortuum, or Dead-Sea, has a communication with the ſea by a ſmall canal, in which are ſeveral wire nets, *&c.* to prevent the fiſh, with which it abounds, from returning to the ſea. This lake belongs to a private perſon, who farms it for five or ſix hundred *ſcudi* a year.

Promontory of Miſeno. On the other ſide of the Mare Mortuum, towards the left-hand, lies the promontory of Miſeno, where is ſtill to be ſeen the remains of an ancient *pharos*, or light-houſe. The iſthmus at the extremity near the cape is about two hundred paces in breadth from ſea to ſea; but farther up, towards the

the Dead-Sea, it is ſcarce fifty. Miſeno is ſaid to derive its name from a companion of Æneas, who was buried here, according to Virgil:

At pius Æneas ingenti mole ſepulchrum
Imponit, ſuaque arma viro, remumque, tubamque,
Monte ſub aëreo: qui nunc Miſenus ab illo
Dicitur, æternumque tenet per ſæcula nomen.
Æncid. vi. *v.* 232.

'But good Æneas order'd on the ſhore
'A ſtately tomb, whoſe top a trumpet bore,
'A ſoldier's faulchion, and a ſeaman's oar.
'Thus was his friend interr'd, and deathleſs fame
'Still to the lofty cape conſigns his name,' DRYDEN.

This promontory is almoſt entirely undermined, and the Grotta Traconaria *, vulgarly called Dragonara, under it, is very well worth obſerving. It is divided by twelve large pilaſters into five walks, or iſles. The middle is the broadeſt, and (beſides the entrance, which is ſixty-eight feet) is a hundred and ſeventy-eight feet long; the reſt being only a hundred and ſeventy. They are all of the ſame height which is twenty feet. The four paſſages which cut theſe walks at right angles are of an unequal length, from a hundred and eighty to two hundred and twenty-four feet. The breadth of the walks is about four feet, and the walls are of free-ſtone. The uſe of ſuch a building is not known with any certainty; but it is moſt probable that it ſerved for a reſervoir of freſh water; which was here the moſt neceſſary, part of the Roman fleet being ſtationed at Miſeno †. Grotta Traconaria.

There are alſo many other ruins to be ſeen here, which ſhews that this promontory was once covered with magnificent buildings. In the year 1699, the pedeſtal of a pillar or ſtatue, five feet high, and three in breadth, with the following inſcription, was found here:

* *Tracones*, in the middle ages, ſignified ſubterraneous paſſages and caverns. *Vid.* Voſſius, *lib.* iii. *de vitiis ſerm. c.* 53.

† *Vid. Plin. lib.* vi. *epiſt.* 16. *&* 20. but eſpecially *Tacit. Hiſt lib.* iii. *c.* 57, to which may be added the nearneſs of the Portus Julius.

Jussu
Jovis Optimi Maximi
Damascéni
Sacerdotes
M. Nemonio M. F. Pal.
Eutychiano
Sacerdoti honorato
Equo publico ab
Imp. Antonio Aug.
Pie P. P.
Adlecto in ordinem
Decurion. Puteolanor.
aediili
M. Nemonius Callistus P.
Sacerdos remissa
Collatione.

The city of Miseno was in the middle of the ninth century destroyed by the Saracens; so that at present no remains of it are to be seen. The distance from Cuma to this promontory is five Italian miles. Opposite to it are the islands of Procita and Ischia, both producing plenty of fruit and excellent wine, and affording several pleasant spots for hunting. Procita is something above six Italian miles in circumference, and contains about four thousand inhabitants.

Procita and Ischia.

Ischia anciently bore the name of Enaria or Pitecusa. Its circumference, including the windings of the coast, is eighteen Italian miles: it lies about two miles from Procita. Formerly it suffered frequent damages from vulcano's, and especially in the year 1301: but for these last two or three centuries no fiery eruptions have happened here; and the smoke seen here and there to issue from betwixt the rocks proceeds from the hot springs and baths, of which there are in this island above thirty still in vogue; not to mention several sudatories for which it is famous.

On this side the Mare Mortuum in returning from Miseno is the *Piscina Mirabilis*, to which one descends by forty steps, part of which are at present in a ruinous condition. It is a square vault supported by forty-eight pillars; its length is two hundred and fifty *palmi*, the breadth a hundred and sixty, and its height near forty. The pillars are disposed in four rows, making five walks or isles. This unquestionably was a re-

Piscina Mirabilis.

a reſervoir; and the ſquare apertures in the roof, of which there are thirteen, were made for drawing out the water. The pavement is made ſloping towards the center, that the ſediment of the water, gathering there, might be the more conveniently removed when it was empty.

This water is impregnated with tartar, ſo that the bottom and pillars, as high as the ſurface of the water uſed to riſe, are incruſted with it: it is of ſuch a hardneſs as ſcarce to be ſeparated from the ſtone with hammers. The cement on the upper part of the pillars and walls where the water has not reached, which is about five *palmi*, is far from being ſo hard. This confutes the ſuppoſition, that the incruſtation with which the lower parts of the work is covered, is a particular kind of mortar or cement compounded of the whites of eggs and pulveriſed marble, ſaid to be uſed by the ancients.

It is much diſputed by whom the *Piſcina Mirabilis*, or wonderful reſervoir, was built. Some attribute it to Lucullus, who had a ſuperb palace in the neighbourhood: others are of opinion, that Agrippa had it made for the conveniency of the Miſeno fleet, or for watering the gardens; and the chambers near it called *Cento Camerelle* ſeem to have been deſigned for the ſame purpoſe. As for the opinion of their being priſons for the Chriſtians under ſentence of death in Nero's time, it has not the leaſt probability on its ſide. This work which very much reſembles the labyrinths, as they are called, at Puzzuolo, is lofty and in pretty good condition; the galleries are long and narrow, and ſeveral of the doors are broken down.

In returning from Bajæ to Puzzuolo, there is a road cloſe by the ſea, hewn through a rock; and near it is the following inſcription:

Semitæ
In ſubjecti pelagi lubricitate
Furto ab Hercule aggeratæ,
Lucro à Cæſare Dictatore reparatæ,
Oſtentationi ab Agrippa reſtitutæ,
Æſtibus ejuſdem pelagi disjectæ
Hanc
CAROLO II. REGE
In hujus montis firmitudine,
Hominum ſalubritati reſtitutis Thermis,
Petrus Antonius Aragonius
Subſtituit,
Quæ
Prudentiore excogitata Hercule,
Meliori deſtinata uſui,
Nec Cæſares expectabit, nec Agrippas.
Per Aragoniam viam
Iter perge, viator, ad Bajas,
Eæ enim non luxui thermas
Sed ſaluti paratas exhibent,
Marmor quas ſuppoſitum docet.
P. P. A. D. M. DC. LXIIX.

'Inſtead of the road raiſed for theft by Hercules amidſt 'the fury of the waves, repaired by Cæſar, when dictator, 'for ſelf-intereſt, and reſtored by Agrippa again for oſtenta- 'tion, and after all ruined by the violence of the ſea, Pedro 'Antonio of Aragon, in the reign of Charles II, having, 'for the health of the public, put the baths in a good con- 'dition, has on the firmneſs of a rock ſubſtituted this road, 'contrived by a wiſer Hercules, deſtined to a better purpoſe, 'and which will ſtand in no need of a Cæſar or an Agrippa. 'Traveller, go on chearfully along the Aragonian road to 'Bajæ, where, as the marble underneath informs thee, are 'noble baths, not ſubſervient to luxury but conducive to 'health. 1668.'

In returning from the remains of Julius Cæſar's palace, you paſs through an arched way hewn through the rocks like a long cavern, at the end of which are the celebrated warm baths, or rather, as they are indeed commonly called, *i Sudatorii*, or ſudatories of Tritoli. They have two entrances, but afterwards are divided into ſix long apartments, where the

Sudorii di Tritoli.

the heat is ſcarce ſupportable, till cuſtom has inured one to it. A ſtranger ſhould not go in without a guide and ſome flambeaux, as one may without ſuch precaution fall into dangerous holes. In ſome parts of theſe ſudatories are warm ſprings, one of which, at the end of a long paſſage of a hundred and twenty paces, is ſo hot, that a man can ſcarce bear a finger in the water of it, even after it has been carried out of the mouth of the cavern. Three times a year the hoſpital of the Annunciata ſends hither whole caravans of patients, and the women have ſeparate ſudatories aſſig[illegible] them. This operation generally laſts ſeven days, and is be[illegible] the 20th of June. Theſe paſſages in the rocks, it is p[illegible] ble, were at firſt made for diſcovering the warm ſprings, of which manifeſt traces are to be perceived on the top of the mountain, and even in the adjacent ſea. But probably, whe theſe paſſages were cut in the rock, the heat might not be ſo intenſe as at preſent; for now, in a few minutes, a perſon ſtript naked is put into a profuſe ſweat. This increaſe of the heat may poſſibly be owing to the admiſſion of the external air. This place has ſomething of the aſpect of a mine, where the paſſages are about ſeven or eight *palmi* high and four in breadth. It is not uncommon that, in ſome places, the ſulphureous exhalation kindles into a ſmall flame, which, though it appears conſiderable, is not to be approached without danger. On the road which has been pierced through the rocks, and before the entrance into theſe ſudatories, are ſix apartments, all hewn out of the rock; which alſo ſerve for ſudatories, as the heat iſſuing from the paſſages abovementioned can be communicated to them. Formerly on the walls of theſe apartments were ſeen paintings and inſcriptions expreſſing the diſtempers for which every apartment was beſt adapted; but nothing of theſe is now to be ſeen. This, as it is ſaid, is owing to the envy and avarice of the Salerno phyſicians; the wonderful cures of theſe baths being a detriment to their profeſſion. The preſent phyſicians of Naples are ſo far from looking on the Tritoli ſudatories with an evil eye, that they not only preſcribe the uſe of them, but have publiſhed a great number of inſcriptions and Latin verſes, with directions for the right application of moſt of the baths and ſudatories in Naples.

The main ſea waſhes againſt the rocks in which the ſudatories have been cut, and the ſands at the depth of four or five inches under water are very warm. Spunge, pumice-

ſtones,

Balle-marine.

ſtones, and *balle-marine*, are thrown up in great quantities along the ſhore: the laſt are large round balls, compoſed of filaments like hairs, and not very different from the balls found in the maws of young calves. The pumice-ſtone is ſuppoſed to be ejected by a vulcano, and that its porouſneſs is owing to the diſſolution of its ſaline particles by the ſea-water. It muſt be owned, that they are found in great abundance in the Sicilian ſea, near the iſlands of Stromboli, di Vulcano, Ichia, and other parts near burning mountains; yet, without examining particularly how the pumice-ſtone is [illegible], a ſubterraneous fire, or a vulcano, is not neceſſary for that purpoſe; for great numbers of ſuch ſtones are found in lakes far enough from any vulcano's. Bocconi, in his remarks, mentions a kind of red pumice-ſtone frequently met with in the mountains of Radicofani near Florence; they are alſo found in ſome rivers.

From Tivoli it is proper to return to the Lago Averno, to take a view of ſome antiquities on this ſide, and likewiſe

Sibyl's cave.

of the entrance into the ſibyl's cave. From this entrance to the other near Cuma, already deſcribed, which is four Italian miles, there is ſaid to have been in ancient times a lofty paſſage, which, according to Strabo, was diſcovered in Auguſtus's time. But time and earthquakes have cauſed ſuch alterations here, that, to get to the entrance of the grotto, one is obliged to crawl ten or twelve paces along the ground; and to leave a ſervant without, in order to fetch proper aſſiſtance, in caſe, as it has ſometimes happened, the entrance of the cave ſhould be filled up by the falling in of the earth and ſtones. Within the grotto there is a large arched paſſage hewn out of the rock, near four hundred paces in length; you then deſcend on the right into another paſſage where the heat is greater, and overflowed with warm water; ſo that without boots there is no proceeding any further. Beyond this there is an apartment, in which is a kind of ſtone trough, by ſome antiquarians ſuppoſed to be the ſibyl's bath, and by others her bed; on the walls are ſeveral figures made of ſmall ſtones and ſhells of different colours curiouſly arranged. The pavement is alſo a moſaic work, but cannot be ſeen diſtinctly, as it is covered with water. Whether this cave was made for warm baths, or to provide ſtones for the great number of palaces which anciently ſtood in its neighbourhood; or whether it was deſigned for a refreſhing cool retreat, or for ſome other more important uſe, probably, will never be aſcertained. The pagan

prieſts

prieſts finding ſuch a place ready finiſhed to their hands, it was no difficult matter for them to turn it to their advantage in their impoſtures and pretended oracles; but that ſuch a ſpacious and expenſive ſubterraneous ſtructure was no more than the manſion of a ſibyl is the more incredible, as all the ſtories of the ancients about ſibyls, upon examination, are found to be entirely fabulous.

Here the Lago Averno is twenty-five fathoms deep, and almoſt entirely ſurrounded with a riſing ground; ſo that a canal of communication with the ſea, which need not be above the length of half an Italian mile, would make it one of the moſt commodious harbours in the world. Depth of the Lago Averno.

Near the banks of this lake are to be ſeen the ruins of a building, by ſome ſaid to have been a temple of Mercury, and by others, of Neptune. Others again will have it to be the temple of Apollo deſcribed by Virgil; but nothing can be plainer, than that the poet is ſpeaking of a temple ſtanding on a hill *. This ſtructure, whatever it was, is octangular without, but the inſide is a perfect circle, about thirty-ſix *palmi* in diameter. The roof is fallen in. Ancient temple.

On the ſide of the Lucrine lake towards the ſea is a hill with a deep rent on its ſummit; and the poor illiterate people are taught to believe that it was made at our Saviour's crucifixion, and was the paſſage through which he deſcended into the *Limbus Patrum*, in order to releaſe the patriarchs; and to this the mountain owes the name of il Monte di Chriſto. Paſſage into *Limbus Patrum*.

All theſe curioſities, excluſive of the iſlands, take up a compaſs of thirty-five or forty Italian miles; which ſhews that a very ſuperficial view of them can hardly be taken in one day, though ſome travellers pretend to have done it. The narrow ſtony roads in theſe parts are ſcarce practicable for carriages, and therefore a ſaddle-horſe is beſt for this excurſion, which may be hired for ſix *carlini* † a day.

* *At pius Æneas arces, quibus altus Apollo*
Præſidet, horrendæque procul ſecreta ſibyllæ
Antrum immane petit. *Æneid.* vi. *v.* 9.

'The pious prince aſcends the ſacred hill
'Where Phœbus is ador'd, and ſeeks the ſhade,
'Which hides from ſight his venerable maid:
'Deep in a cave the ſibyl makes abode.' DRYDEN.

† Two ſhillings ſterling.

LET-

LETTER LXI.

Journey from Rome to Loretto.

SIR,

IN returning from Rome to Germany, you ſet out through the Porta Flumentana, formerly called Porta Flaminia; and on this road, at the diſtance of an Italian mile from Rome, lies the Ponte Molle, or Milvio, ſo called, but corruptly, from M. Æmilius Scaurus, who firſt built this bridge.

Il Ponte Molle.

That the ſpace betwixt this city and the Ponte Molle, in the time of the ancient Romans, was not built upon; and that Rome did not then extend itſelf beyond the preſent walls is manifeſt both from its preſent appearance (for no traces of any ruins are to be ſeen here) and as it was the ground on which Conſtantine the Great drew up his army in order of battle againſt Maxentius. On croſſing the Tiber over Ponte Molle, the road to Sienna and Florence (which was formerly called Via Caſſia) turns off to the left; and the Via Flaminia on the right leads to Ariminum, or Rimini, and again croſſes the Tiber by means of the Ponte Felice, where is to be ſeen the following inſcription:

Via Caſſia. Via Flaminia. Ponte Felice.

Sixtus V. Pont. Max.
Ut commeantes trajectionis moleſtiâ
Et vectigali ſublevaret,
Pontem inchoavit
Ann. Sal. MDLXXXIX. Pontif. ſui V.

'For eaſing travellers of the trouble and expence of ferrying over, his holineſs Sixtus V. began this bridge in the year 1589, and the fifth of his pontificate.'

This bridge was called Ponte Felice, from the name that pope aſſumed whilſt a monk.

Oppoſite to the above inſcription are theſe words:

Clemens VIII. Pontif. Max.
Pontem a Sixto V. Pont. Max. incœptum
Opere magnifico abſolvit,
Alveo excavato Tiberim induxit,
Anno Sal. MDCIIII. Pontif. ſui XIII.

'This

'This bridge, begun by pope Sixtus V, was magnificently compleated by pope Clement VIII, and the Tiber brought under it by a channel which he cauſed to be made for it, in the year of our Lord 1604, and of his pontificate the thirteenth.'

Some hundred paces from thence, on the left-hand of the road, is a ſquare large ſtone, with this inſcription:

VRBANVS. VIII. PONT. MAX.
Tiberim viâ publicâ eversâ
Veterem repetentem alveum,
Novi effoſſione
Ad dextram deductum,
Aggeris objectu
Validâque compact. lignorum
Sub ponte, quem declinabat,
Continuit,
Conſervationi proſpiciens
Peninſulam adjacentem
Attribuit,
Anno Salutis MDCXXVIII.
Pontif. ſui ſexto.

'The Tiber having borne down the public road in its efforts to return to its ancient channel, was carried to the right, and, by a new channel and a bank ſtrongly fenced with ſtakes, kept to its courſe under the bridge, which it had left; and, for the preſervation of it, the adjacent peninſula was added: ſuch are the effects of the liberality and paternal care of Urban VIII, *A. D.* 1628, and of his glorious pontificate the ſixth.'

At this bridge is the fifth ſtage, after having paſſed through Prima Porta, Caſtel Nuovo, Rignano, Civita Caſtellana, and Borghetto.

Betwixt Rignano and Civita Caſtellana, on the right-hand, lies the mountain of St. Oreſte, which ſome hermits have choſen for their retreat. It is alſo called Monte di S. Silveſtro, from the convent built there by Charles the Great in honour of St. Silveſter; but its more ancient names were Mons Faliſcorum and Soracte. Poſſibly a period unjudiciouſly put after the firſt letter of the latter, made it S. Oracte, which St. Oreſte.

which at laſt gave riſe to the imaginary ſaint, Oreſte. In the ſame manner, according to the teſtimony of Mabillon himſelf, St. Viarus was very near increaſing the number of ſaints, had it not been diſcovered that the letters *S. VIAR*, on which the ſticklers for Viarus's ſaintſhip relied, were no more than the remains of the title *Præfectus VIARum* *, or ſurveyor of the high-ways.

An account of the remarkable annual offering of the Hirpii to Apollo on mount Soracte may be ſeen in Strabo, *lib. v. Servius ad Æneid. lib.* xi. *Plin. lib.* vii. *c.* 2. and Solinus, *c.* 8. Varro ſays, that the goats on this mountain leaped from one rock to another at the diſtance of ſixty paces.

Civita Caſtellana. The village of Civita Caſtellana ſtands upon a ſteep hill, and is by Antonio Maſſa, who wrote a particular treatiſe *de origine Faliſcorum*, thought to be the ancient Feſcennium, or capital of the Faliſci. Its diſtance from Rome is about thirty-ſeven or thirty-eight Italian miles; and the country about it is hilly, and not cultivated to the beſt advantage.

The ancient Feſcennium.

On the bridge towards Otricoli is the following inſcription:

Clemens XI. P. M.
Oppoſitam agrorum partem
Ponte raræ magnitudinis excitato
Civitati conjunxit,
Viâque Flaminiâ intra muros perductâ
Ac longioris itineris incommodo ſublato,
Civium non minus quam exterorum utilitati
Conſuluit,
Joſepho Renato Card. Imperiali
Cong. Bon. Reg. Præfecto
Curante
Anno Sal. MDCCXII. Pont. XII.

'This ſtately bridge, which opens a communication be-
'tween the city and the oppoſite part of the country, was
'built by pope Clement XI, by whoſe munificence alſo the
'Flaminian way was brought within the walls, to the great

* The Romiſh church hiſtories abound with new ſaints, who owe their titles either to ignorance or fraud. Witneſs St. Longinus, St. Veronica, and the eleven thouſand virgins. The author, in his Antiquities, wiſhes to ſee a treatiſe *de pia Pontificiorum vel fraude vel ignorantia in explicandis veterum inſcriptionibus*; and he who will give himſelf the trouble of gratifying the public with ſuch a work, will find ſufficient materials in Baronius, Allatius, Mabillon, and other Romiſh hiſtorians.

'conveniency

'convenience of the public, the road being thereby conside-
'rably ſhortened, &c. 1712.'

On the left-hand, about an Italian mile from Otricoli, in the plain adjoining to the Tiber, are ſtill to be ſeen the ruins of the old Sabine town Ocrea, or Ocriculum; but they will not anſwer the trouble of turning out of the road to ſee them. The modern Otricoli is a wretched village ſtanding on a mountain. Ruins of Ocrea.

Five Italian miles beyond Otricoli towards Calvi, the ſoil near the Tiber is ſo deep and marſhy, that the men who draw barges laden with oil for Rome (ten or fourteen of which often tug at one barge) are obliged to walk bare-footed; and, if it happens to rain, ſuch a thick fog is raiſed, that they are not able to keep their eyes open to purſue their journey, but are forced to come to an anchor. That the river Nera, which diſcharges itſelf into the Tiber above Otricoli, runs along a chalky bottom, is evident from the whiteneſs of its waters, which is taken notice of by Silius Italicus, *lib.* viii. and Martial; but it is remarkable the rain turns its water red *. Remarkable chalky bottom near Calvi.

In the front of the poſt-houſe at Otricoli is to be ſeen this old inſcription in honour of Julia Lucilia, &c.

Juliæ. Luciliæ.
L. Juli. Juliani. Fil.
Patroni. Municipi
Cujus. Pater
Thermas. Ocricula-
nis. a. ſolo. extructas
Sua. pecunia. dona-
vit.
Dec. Aug. Plebs
L. D. D. D.

Betwixt this place and Narni the country exhibits ſome charming proſpects, eſpecially towards Porcaria, or Portaria (as it is termed on an inſcription over the gate) which lies on the ſide of a hill. Near the Ponte Sanchonaro, a little be- Porcaria.

* *Plin. Hiſt. Nat. lib.* iii. *c.* 12. makes the water of the river Nar to be ſulphureous; and Martial, *lib.* vii, agrees with him. Of the Vadimon lake, which lies in this neighbourhood, not far from the Tiber, mention has been already made, in deſcribing the floating iſlands of Tivoli.

yond

yond it is an inſcription on a ſtone, commemorating the liberality of Gregory XIII, by whom this road was repaired. From hence the road runs through a very ſtony and mountainous country, with very deep precipices on the left-hand; but it is broad, and kept in good repair. On the ſummit of a hill are ſome ſuppoſititious monuments of an ancient giant, called Orlando; and among them a huge ſtone ſaid to be his chair, and a cavern in which he lived. The cavern is very mean, partly hewn out of a rock, and partly built of flint and mortar; and in ſome places the water drops through. It is alſo called *Antrum Sibyllæ*, or the Sibyl's cave. In the rock on one ſide of the cave is an impreſſion, as is pretended, of a horſe's foot, but done by a bungling carver. Near it is a deep hole in the earth, which in heavy rains is ſaid to emit ſmoke, or ſteam.

Cavern of the giant Orlando, or of a ſibyl.

Narni.

Narni is a very poor town; but, as it ſtands high, the proſpect of the vale below, reaching as far as Terni, is extremely pleaſant. The name of this town was formerly Nequinum, which was ſo called on account of the obſtinacy of the inhabitants; who, being beſieged, firſt killed their wives and children, to huſband what proviſions they had; and, when theſe were conſumed, choſe rather to lay violent hands on themſelves than ſurrender. Others derive this name from the badneſs of the roads near this town. But, notwithſtanding its preſent mean condition, it prides itſelf not a little in having been the birth-place of the emperor Nerva, pope John XIII, the Venetian general Gattamelata, cardinal Ceſi, and other famous men. But cardinal Sacripanti does it no great honour. Here are ſome good ſprings, and a fine aqueduct, which conveys the water about fifteen Italian miles. In the epiſcopal church, the high altar and the ſtairs by which one deſcends into St. Juvenal's chapel are worth ſeeing.

Ancient bridge.

But, above all the reſt, the ruins of the noble bridge built by Auguſtus over the Nera, deſerves particular notice. It lies on the left-hand juſt below the city, and the only way to it is down a very difficult deſcent; but no perſon who has a taſte for antiquity will grudge the trouble. By this bridge two mountains on the oppoſite ſides of the river were joined, for the conveniency of making a road to Perugia. It was built with large ſquare pieces of freeſtone inſerted without cement or iron braces; the outſides of which are cut like diamonds. The piers, ſtill to be ſeen in the water, give a very grand idea of the arches; which however were

not

not all of an equal diameter. Near the foot of the bridge is a hole ſaid to be of ſuch a depth, that by means of a ſubterraneous paſſage under the Nera one might croſs to the other ſide of the river. On the Narni ſide, and on dry ground, one entire arch, of a very extraordinary height, is ſtill remaining, which is above forty paces wide. Martinelli in his *Deſcritione de' diverſi ponti eſſiſtenti ſopra il fiumi Nera e Tevere* has given a particular deſcription of this bridge; and according to his computation the length of it was eight hundred and fifty *palmi*, or ſix hundred and thirty-ſeven Roman feet and a half *. The diſtance betwixt the piers of the firſt arch, which are ſtill to be ſeen, is a hundred *palmi*; and the height of the arch is a hundred and fifty *palmi*. The diſtance betwixt the piers of the ſecond arch was a hundred and eight *palmi*, that of the third a hundred and fifty, and the laſt arch on the other ſide of the Nera was a hundred and ninety *palmi*, or a hundred and forty-two Roman feet and a half. This arch, however, comes ſhort of the Ponte Rialto, and other arches to be ſeen at preſent in Europe. Martial, *Epigr. lib.* vii, ſpeaks of the bridge at Narni in the following manner:

Sed jam parce mihi, nec abutere, Narnia, Quinto,
Perpetuo liceat ſic tibi ponte frui!

'Preſerve my Quintus, Narni, from all harm,
'So may thy noble bridge withſtand the ſhock
'Of all-devouring time!'

The moſt convenient way for ſeeing this bridge is to let the carriage wait in the road to Terni, whilſt one is getting down the ſteep deſcent mentioned above, which ſaves the trouble of climbing up the hill with the chaiſe. The Nera, which at a ſmall diſtance from hence falls into the Tiber near Guaſtanello, abounds in tenches, mullets, eels, trouts, and other kinds of delicate fiſh. Terni lies ſeven Italian miles from Narni; and the road runs along a fine valley, eſpecially that part of it betwixt Ceſſa and Colle Scipoli (a corruption of *Collis Scipionis*) is quite charming. The fields are planted with rows of trees, and very large and ſpreading vines interwoven with their branches. Amongſt other kinds

Terni.

Collis Scipionis.

* The Roman foot, according to Montfaucon, is equal to eleven Paris inches.

Uva Paſſa. here is a ſort of vine which bears ſmall grapes without any ſtones in them. Theſe are called *Uva Paſſa* *, or *Paſſarina*, and are much uſed in ſauces. They are alſo fraudulently mixed with the currants of the Levant, which they very much reſemble both in taſte and appearance. Theſe parts alſo abound in olive-trees and fig-trees. According to Pliny (*lib.* xviii. *c.* 28.) the meadows about Terni, even thoſe which could not be watered, were mowed four times in a year: and, in the leſs fertile parts where they had three crops of hay, very rich paſture remained for the cattle. Turneps are here of ſuch an uncommon ſize as ſometimes to weigh thirty or forty pounds †; they ſeem to thrive beſt in ſtony ground. The ſeeds of theſe turneps however do not produce ſuch roots in other countries; nor even in the Milaneſe, where the ſoil is remarkably fertile. The melons, peaches, figs, and other fruits that grow about Narni are much larger than in other places; it being nothing uncommon here to ſee peaches weighing from fifteen to eighteen ounces.

Large turneps.

Interamna. Terni was anciently called Interamna from its ſituation between the two channels of the Nera. It was the birth-place of Cornelius Tacitus the famous hiſtorian, and of the emperors Tacitus and Florianus. On one ſide of the market-place, near the entrance of the ſeminary, are ſome ancient inſcriptions relating to the old Interamna. Over the market-clock is this moral verſe:

Hora, dies, & vita fugit, manet unica Virtus.

'Hours, days, and ages fly away,
'Virtue alone knows no decay.'

On a ſmall pyramid that ſtands over the fountain in the market-place, is the following inſcription:

* The name of *Uva Paſſa* is not derived from *Patientia*, as Pliny would intimate, (*lib.* xiv. *c.* 1.) but rather from their dryneſs; for they ſeem to be, as it were, trodden together απηθεισα, or a *pandendo*, *i. e.* being expoſed to the air and ſun, *&c.*

† What Pliny ſays (*Hiſt. Nat. lib.* viii. *c.* 13.) of his having ſeen turneps of above forty pounds weight, is therefore the leſs to be queſtioned.

Aquarum

Aquarum delicias
Quas ſuo mirabatur in agro,
Et ſitiebat in gremio
Interamna,
Inclytæ Patriæ commodis
Comes Antonius Manaſſe,
Eques Sancti Michaëlis,
De Dnis. Caſtri. Copparum Condnus
Terrar. Cœleſtat. & Turris Urſinæ
Suo ære ingenioque adduxit,
Marco Butaglino Gubernat.
MDCLXXXIII.

'These refreſhing waters which Terni admired in its territory, and wiſhed to receive within its boſom, were, to the infinite benefit of our illuſtrious country, and at the expence, and by the ſkill of count Antonio Manaſſe, knight of St. Michael, &c. brought hither under the inſpection of Marco Butaglino in the year 1683.'

But the fountain on which this encomium was made does not yield any water, which gave occaſion to the following verſe:

O voi, che qui trovare aqua penſate,
Se non piove dal Ciel, non l'aſpettate.

'Whoever hopes to find water here will be diſappointed, unleſs Heaven be kindly pleaſed to ſend ſome rain.'

After the example of ſeveral other cities in Italy, pretending to a greater antiquity than Rome, the inhabitants of Terni are extremely infatuated with this frivolous pretenſion; which however is confuted by an inſcription of their own. It is to be ſeen on the wall of the portico belonging to the ſeminary; where it is expreſsly ſaid, that this city [Interamna] in the conſulſhip of Cn. Domitianus Ænobarbus and M. Camillus Scribonianus (which was in the ſeven hundred and thirty-fourth year from the building of Rome) had exiſted ſeven hundred and four years. This ancient inſcription is as follows:

Saluti perpetuæ Auguſtæ libertatique publicæ Populi Romani. Genio Municipii Anno poſt Interamnam conditam DCCIIII. ad Cn. Domitianum Ænobarbum - - - - - - - Coſſ. Providentiæ Tib. Cæſaris Auguſti nati ad æternitatem Romani nominis ſublato hoſte perniciocſſimo P. R. Fauſtus Titius Liberalis VI. Vir. Aug. iter. P. S. F. C. i. e. *iterum pecunia ſua fieri curavit.*

This monument very probably was a flattering compliment paid to Tiberius, after he had got rid of Sejanus. To this may be added another inſcription relating to the antiquity of this place, were there any certainty of its authenticity, or at leaſt that it was not quite modern. It ſtands in the cathedral, and is expreſſed in the following words:

Interamna anno ante Chriſtum DCLXXI.
condita vivente Pompilio.

'Interamna was built in the year 671 before Chriſt, whilſt 'Pompilius was living.'

Over the Spoletto gate are the following lines:

Porta, quam, Viator, ingrederis, trium monumentorum dicta,
Ob proquinqua à fluminibus disjecta monumenta,
C. Cornelii Taciti Politicorum Principis,
Taciticique & Floriani Imperatorum hujus Urbis civium,
Nunc in honorem ſacratiſſimæ Laureti domûs,
Quò revertentem te ducit, Lauretana nuncupata,
Aditum præbet ſpectanti Interamnam,
Præſtantiſſimum Italiæ municipium,
Patriam illius Claudii Neronis, qui ad Metaurum fluvium,
Collatis cum Aſdrubale ſignis,
Iſtius internecione & exercitûs octoginta Pœnorum millium
Annibalem ex Italiâ expulit,
Carthaginenſem Rempublicam concuſſit,
Romanam periclitantem conſtabiliit,
Et plures Cæſares terrarum Orbi dedit,
Ad perennitatem gloriæ hujus municipii,
Tantorum Heroum progenitoris
Interamnenſes Nahartes hanc memoriam apponi curârunt
Anno Dni. MDCLXXXIX.

'Traveller,

'Traveller, the gate which thou entereſt, formerly called 'the gate of the three monuments (on account of the mo- 'numents of Cornelius Tacitus the prince of politicians, and 'the emperors Tacitus and Florianus natives of this town, 'that once ſtood near it) but long ſince ruined by inunda- 'tions, now in honour of the holy houſe of Loretto, to 'which it directs thee as thou goeſt out of the town, is 'called the gate of Loretto, and opens an acceſs to thee 'coming towards Terni the moſt eminent free town of Italy, 'the native place of Claudius Nero, that illuſtrious warrior, 'who, in the battle with Aſdrubal near the river Metaro, 'ſlew him and defeated his army, conſiſting of eighty thou- 'ſand Carthaginians; drove Hannibal out of Italy, ſhook 'the Carthaginian ſtate, and retrieved the Roman com- 'monwealth; from whom alſo deſcended ſeveral emperors. 'To perpetuate the glory of this borough, the nurſery of 'ſuch diſtinguiſhed heroes, the magiſtracy of Interamna 'or Terni have erected this monument in the year of Chriſt '1689.'

The greateſt trade of this place is in oil, and wine of a moſt delicious flavour. Trade.

A traveller ſhould not omit beſtowing three or four hours to ſee the caſcade formed by the Velino, about four Italian miles eaſtward of Terni. As the road is impracticable for carriages, this excurſion muſt be made on horſeback: four *paoli* * is the uſual hire for each horſe. The road is not only very bad up the acclivity of the mountain, but by its narrowneſs and the ſteep precipices on the left-hand is ſo dangerous, that in ſome places it is adviſeable to light and lead the horſe. The ſource of the river Velino lies among the Appenine mountains near Civita Reale, about fifteen or ſixteen miles from Terni; and this river, after paſſing by Anterdoco, Citta Ducale, and the Lago di Rieti, which has a communication with the Lago di Pie di Luco, empties itſelf into the Lago delle Marmore; the latter alſo joins with the Lago di Cor delle Fratte. Some are inclined to think that the Velino, after running through the Lago delle Marmore, formerly inclined its courſe more to the left than it does at preſent, and that its channel was in the valley below: but, as the caſcade extended itſelf ſo far as to be dangerous to Remarkable cataract of the Velino.

* About two ſhillings.

the inhabitants of Terni, there was a neceſſity of altering its courſe and carrying it on the right towards a ſteep precipice incloſed within rocks, where its violence would be more eaſily broken.

Ancient Lacus Velini.

As to the ancient ſituation of the Lacus Velini, and the courſe of the river running from it, they cannot be traced out with any certainty. Cicero (*lib.* iv. *epiſt.* 15. *ad Atticum*) mentions a complaint of the Reatini againſt the Interamnates, who had diverted the courſe of this river. His words are, *Reatini me ad ſua τεμπη duxerunt, ut agerem cauſam contra Interamnates apud Coſ. & decem legatos, quòd lacus Velinus à M. Curio emiſſus, interciſo monte in Nar defluxit: ex quo eſt villa ſiccata, & humida tamen modicè roſea.* 'The Reatini led me 'to their τεμπη, or meadows, that I might plead their cauſe 'before the conſuls and the ten commiſſioners againſt the 'Interamnates, becauſe the Lacus Velinus had been diverted 'from its courſe by M. Curius, and, by piercing through a 'mountain, made to run into the Nar; ſo that their town 'labours under a ſcarcity of water, &c.' Varro alſo mentions this diverting the courſe of the river. On what the complaint againſt the Interamnates was grounded, I do not readily conceive; eſpecially as Marcus Curius Dentatus, who had carried on bloody wars in thoſe parts, was conſul of Rome in the year 463 from the building of the city; ſo that this alteration muſt have been made above two hundred years before Cicero wrote this letter. Beſides, Servius ſays, that the fertility of that country was greatly increaſed by altering the courſe of the Velino; and Virgil repreſents it as a very extraordinary improvement:

Et quantum longis carpent armenta diebus
Exigua tantum gelidus ros nocte reponet.

VIRG. *Georg.* ii. *v.* 201.

'For what the day devours, the nightly dew
'Shall to the morn in pearly drops renew.'

DRYDEN.

The laſt words of the paſſage of Cicero quoted above are ſomething obſcure. *Roſeus* is often put for *roſcidus*; and Servius ſays, that the country about Reate was called *Ager Roſulanus*. Virgil's *Roſea rura Velini, &c.* muſt alſo relate to theſe parts: but I do not think that Dentatus altered the courſe of the Velino; Cicero ſpeaking only of the interſection

tion of a mountain, which has nothing to do with the fall of the Velino down a precipice into the valley. Beſides, this work is ſo far from diverting the ſtream from the inhabitants of Terni, that it brought it nearer to them. It is farther to be conſidered, that (as Tacitus writes, *Annal. lib.* i. *c.* 79.) the Reatini petitioned Tiberius againſt damming up the influx of the lake Velino into the Nar, which was then under deliberation, as it would infallibly overflow all the adjacent country. Had this caſcade, where the ſtream precipitates itſelf into the valley, been then ſtopt, no detriment could have happened to the high country of the Reatini from the obſtruction of its communication with the Nar. On the contrary, the Interamnates, or inhabitants of Terni, towards which the ſtream, after falling down from the rock, proſecutes its courſe along a deep valley, muſt have been expoſed to the impetuoſity of the water, and conſequently were filled with apprehenſions at the projected alteration; but it ſeems all their ſollicitude was, that the Nar might not be divided into ſmall ſtreams, as their vale would, by that means, be more ſubject to inundations. Had this caſcade, which is now viewed with ſuch aſtoniſhment, exiſted in the days of Cicero, it muſt ſeem ſtrange that no mention of ſuch a cataract occurs in that author, or any other ancient writer. Pliny, *lib.* ii. *Hiſt. Nat. c.* 62, ſpeaking of the particular qualities of the air in different climates, ſays, *roſcidas æſtate Africæ noctes, in Italia Locris & in lacu Velino nullo non die apparere arcus.* 'That the ſummer nights in Africa are attended 'with copious dews; and in Italy, at Locri and the lake 'Velino, a rainbow appears every day.' And though he takes notice here of the rainbow daily formed over the lake Velino, poſſibly by the exhalations, yet he is entirely ſilent throughout his works with regard to this remarkable cataract. The river Nar is not a great way from Velino; hence Virgil places them together:

Audiit & longè Triviæ lacus audiit amnis
Sulphureâ Nar albus aquâ, fonteſque Velini.
VIRG. *Æn.* vii. *v.* 516.

'The ſacred lake of Trivia from afar,
'The Veline fountains, and ſulphureous Nar,
'Shake at the baleful blaſt, the ſignal of the war.'
DRYDEN.

Claudian, in his poem on Honorius, when the emperor quits the common road to take a view of the river Nar, does not make the leaſt mention of the fall of the Velino; though ſuch a work deſerved a monarch's attention, and naturally offered to the poet a very entertaining picture for the embelliſhment of his poem. Some writers, indeed, imagine to have diſcovered a deſcription of this caſcade in the ſeventh *Æneid*, *v.* 563, where Virgil deſcribes the gulf through which the fury Alecto, after ſucceeding in her deteſtable expedition, plunges into the infernal ſhades:

Eſt locus Italiæ in medio ſub montibus altis,
Nobilis, & fama multis memoratus in oris,
Amſancti valles: Denſis hinc frondibus atrum
Urget utrumque latus nemoris, medioque fragoſus
Dat ſonitum ſaxis, & torto vertice torrens. &c.

'Amid fair Italy, renow'd by fame,
'Lies a deep vale, Amſanctus is the name.
'Its gloomy ſides are ſhaded with a grove,
'And a huge range of mountains tow'rs above:
'Fierce thro' the duſky vale the torrents pour,
'And o'er its rocky bed the whirlpools roar.' Pitt.

In ſupport of this conjecture it is farther alledged, that, according to the teſtimony of Solinus, Varro places the diſtrict of Reate ſo near the middle of Italy, that he ſtiles it the *umbilicus*, or navel of it: but what Virgil adds in the following lines by no means agrees with the caſcade of Velino:

Hic ſpecus horrendum, ſævi ſpiracula Ditis,
Monſtratur, ruptoque ingens Acheronte vorago
Peſtiferas aperit fauces - - -

'There the black jaws of hell are open'd wide;
'There rolls dire Acheron his baleful tide;
'There lies the dark infernal cave, and there
'Pluto's abodes inhale refreſhing air.' Pitt.

The poet's deſcription may, according to the opinion of Servius, in his notes on this paſſage, be more juſtly applied to a ſpot near the Via Flaminia, not far from mount Soracte, where there are ponds of a ſulphureous water, and a cavern which emits a very noxious vapour.

The

The mountain which the Velino croſſes before it falls from the precipice is indeed, with regard to the country about Terni, exceeding high; but it is incloſed on both ſides with rocks that are ſtill higher. As the country hereabouts is upon the deſcent, the rapidity of the Velino is increaſed after it has paſſed the Lago delle Marmore. This cataract conſiſts of three caſcades, one above another, and the loweſt ſeems to be near two hundred feet. Nature has, on the left of it, prepared a narrow place like a promontory, in the form of a creſcent, where the ſpectators may have a full view of the principal caſcade. I own I differ from thoſe who affirm this caſcade to be three hundred feet high; yet this is certain, that one cannot, without a kind of pleaſing horror, hear * the roaring noiſe cauſed by the impetuous fall of the water, which immediately, even before it reaches the bottom, is converted into a white froth, and, daſhing againſt the rocks at the bottom, cauſes a thick miſt, like a cloud of ſmoke, to riſe, which, in a clear ſunſhine, exhibits a moſt beautiful rainbow. What has induced ſome travellers to affirm, that this miſt of watery particles aſcends twice the height of the fall, I cannot ſay; nor ſhall I venture to determine whether the name of Lacus Velini, mentioned by Pliny and others, properly belongs to the Lago delle Marmore, or Lago di Cor delle Fratte, or Lago di Pie di Luco. According to the general opinion, the ſituation of the *Lucus*, or ſacred grove, and of the temple of Velinia, correſponds with that of the little town of Pie di Luco, together with the lake of that name. This is alſo the opinion of Varro; but the cataract derives its name from the firſt mentioned lake, and is called Caſcata delle Marmore.

In the year 1543, one Pietro Terrenatico had a very providential eſcape here. He was carried down the precipice by the force of the current, and yet was taken out without the leaſt hurt. As he attributed his ſafety to the aſſiſtance of the holy virgin of Loretto, the ſtory, with all its circumſtances, Remarkable eſcape.

* Seneca writes thus of a cataract in the Nile, *Ubi ſcopulos verberavit, ſpumat: & illi non ex natura ſua, ſed ex injuria loci color eſt. Tandemque eluctatus obſtantia, in vaſtam altitudinem ſubitò deſtitutus cadit cum ingenti circumjacentium regionum ſtrepitu.* 'The water falls with ſuch impetuoſity againſt the rocks, that it raiſes a froth: but this colour is not natural, but owing to the craggineſs of the rock. At laſt, having made its way through every impediment in its courſe, it is at once precipitated from ſuch a vaſt height, that all the neighbouring country echoes with the noiſe of its fall.'

is

is tranſmitted to poſterity, being inſcribed on marble at Loretto in the following words:

Ego Petrus Terennaticus, Eques & Mareſcallus equitatûs Ducis Caſtrorum, & cæteri equites ex Piceno ad vicum Varronis proficiſcentes, cum Nonis Martii MDXLIII. ad Velinum lacum perveniſſemus, & duo alii milites, Tiberius ex Graviſcis, & Antonius Cortonenſis a cæteris equitibus diſceſſimus, ut illum viſeremus locum, quo ſe Velinus in Nar præcipitat. Ac non procul inde, cum equum adaquârem, ego unà cum equo in quaſdam fluminis anguſtias incidi, ex quibus præcipitem altiſſimo caſu, circiter videlicet centum cubitos altum, & Deiparæ Virginis Lauretanæ opem implorantem, quidam me ſcopulus excepit incolumem, & rei miraculo admirabundum atque attonitum. Quapropter illicò votum perſolvi Beatiſſimæ Virgini, quam tum præſentem propitiamque ſum expertus, teſtibus oculatis duobus Centurionibus Chiancio Urbevetano & Raimundo cum univerſa equitum ala.

'I Petro Terennatico, captain in the duke of Caſtro's regiment of horſe, being on a march from Piceno to the town of Varro, came to the Velino on the 4th of March, 1543, with my troops: Tiberio Graviſi, Antonio da Cortona, and myſelf, leaving the reſt of the regiment, went up to take a view of the place where the Velino falls down a high precipice into the Nar. But, as I was watering my horſe at a ſmall diſtance from the caſcade, myſelf and horſe, by the force of the current in a narrow part of the river, were carried down the precipice to the depth of a hundred cubits. In the extremity of my danger, as I implored the help of the virgin mother of God of Loretto, I fell without the leaſt hurt upon a rock, quite aſtoniſhed at my miraculous preſervation. Wherefore, in gratitude to the propitious preſence and protection of the moſt bleſſed Virgin, which I then experienced, I hereby diſcharge the vow I then made in the preſence of the captains Chiancio Urbevetano and Raimundo, with the reſt of the regiment.'

The Velino, after this fall from the rock, runs into the Nera or Nar near Terni, where it loſes its name.

Il Mont-Eolo.

Il Mont-Eolo lies on the other ſide of Terni, ſix or ſeven Italian miles from that town, and is noted for the cool air, which, in ſummer-time, proceeds from the clefts and cavities of this mountain. Miſſon tells us, that the inhabitants of

of the little town of Ceſſi convey the air through pipes into their houſes and wine-cellars.

The road from Terni to Spoletto is extremely pleaſant, being planted on both ſides with olive and other fruit-trees, as far as the Monte di Somma, which in rainy or ſnowy weather is very ſlippery and difficult to be croſſed.

Spoletto ſtands on a ſteep acclivity, and makes but a mean figure; yet, like other paultry towns in Italy, exhibits bombaſtic inſcriptions concerning its antiquity, and many trivial occurrences which have happened there. Spoletto.

One of the gates of the town derives its name from Annibal, the Carthaginian general, and on it is the following inſcription:

ANNIBAL
Cæſis ad Thraſymenum Romanis
Urbem Romam infenſo agmine petens,
Spoleto magnâ ſuorum clade repulſus,
Inſigni fugâ portæ nomen fecit.

'Annibal, after defeating the Romans at Thraſymene, 'marching his army towards Rome, was driven from Spo-'letto with great ſlaughter: and his flight on that occaſion 'gave name to this gate.'

In the cathedral are ſome paintings by Filippo Lippi Carini, which, after that artiſt had been poiſoned out of envy in the year 1438, were finiſhed by his aſſiſtant, one Diamante, a monk. He lies buried in the church, and has a marble buſt and an epitaph erected to his memory. Cathedral.

Oppoſite to this buſt is the monument of Giov. Franceſco Urſini, adorned with beautiful baſſo-relievo's. And over the main entrance of the church is to be ſeen the virgin Mary, with ſome of the diſciples, in ancient moſaic work.

The caſtle of Spoletto lies on an eminence, and is joined to the city by a bridge. From a mountain lying over-againſt the caſtle, which takes its name from St. Francis, the water is conveyed by an aqueduct into the town. The canal, or aqueduct, is a beautiful work, conſiſting of ten freeſtone arches, narrow indeed, but in the middle, on account of the depth of the valley, it is ſupported by a double arcade, the whole height of which is between four and five hundred feet; but Miſſon makes it ſtill higher. Caſtle.

Round Spoletto, and alſo about Umbria, is found a foſſile wood, which is dug up in a chalky ſoil; it is porous like Foſſile wood.

other

other wood, and burns to a coal. This is entirely different from a wood growing in ſome parts of Italy, which is not conſumed after being red-hot for ſeveral hours. The beſt burning-glaſſes, which cauſe a fuſion even in iron and ſtone, make very little impreſſion on this wood; nor does it loſe either colour or weight in the fire. The grain of this wood is not unlike that of oak; but it is ſomething ſofter, and of a ddiſh colour. It grows ſoft and brittle after having been in the fire, and is ſpecifically heavier than water, the t bits of it ſinking to the bottom. Vitruvius, *lib.* ii. attributes a like ſpecific gravity and incombuſtibility to ne *larix*, which grows about the Po and the Adriatic ſea: nd adds, that Julius Cæſar ſet on fire a town built of this d on the Alps; which, however, was not conſumed. *, who claſſes this tree among the ſpecies of pine and rees, aſcribes the like qualities to it. I ſhall enrich your collection of natural curioſities with a piece of this incombuſtible wood. Some of it has been found in Andaluſia, near Seville †. The *linum aſbeſtum* found in Tranſilvania and other parts, and of which incombuſtible paper and linen are made, is a ſtone, and differs ſpecifically from the above-mentioned wood.

Fine country.

From Spoletto the road lies through a moſt delightful valley, much reſembling the country between Piſa and Florence. There is a moſt enchanting proſpect from the temple of Clitumnus, which lies two or three hundred paces from the firſt ſtage on this road, which is called la Vene. This temple has been converted into a Chriſtian chapel, under the title of St. Salvadore. The front towards the plain makes a ſuperb appearance, being adorned with ſix Corinthian pillars; two of which are covered with a foliage of laurel-leaves, two twiſted, and the other two ſquare and fluted. On the frize are theſe words:

Temple of Clitumnus.

† SCS *Deus Angelorum, qui fecit reſurrectionem.*

'The moſt holy God, and king of angels, the author of 'the reſurrection.'

* *Hiſt. Nat. lib.* xvi. *c.* 10. *Exceptâ larice, quæ nec ardet, nec carbonem facit, nec alio modo ignis vi conſumitur, quam lapides.* 'Except the 'larix, which never flames, nor burns to a coal; nor is any more conſumed 'by the force of the fire than ſtones are.'

† *Vide Clerc Bibliotheque Choiſie, tom.* xii. *p.* 57.

On

On the right-hand, the architrave of the pillars with foliages exhibits this imperfect inſcription:

SCS DEVS APOSTO - - - - -
- - - - - - SIONEM.

On the left-hand:

SCS Deus Profetarum qui fecit redemptionem.

'The moſt holy God of the prophets, the author of redemption.'

This edifice is oblong, and on the roof are the following words cut in ſtone:

T. Septimus Plebeius.

On the ſide towards the road is a crucifix, with vine-branches twiſted about it, in baſſo-relievo.

This edifice having ſo few marks of paganiſm, and on the contrary ſo many ſigns of Chriſtianity, the moſt probable conjecture is, that this chapel was built out of the ruins of a pagan temple; but whether this temple was conſecrated to Clitnmnus is another queſtion, and not a little dubious: for Pliny * places that temple near the ſource of the river Clitumnus, juſt on the ſpot where the river became navigable; which is not the caſe here. This ſcruple is farther countenanced by what Suetonius ſays, chap. 43. in the life of Caligula, namely, that this emperor went to Mevania to ſee the temple of Clitumnus, and the conſecrated grove. Now Mevania is unqueſtionably the preſent little town of Bevagna, ſituated on the weſt-ſide of the Tinia, or Timia, at the influx of the rivers Tacarena and Rucciano into the Clitum-

* *Lib.* viii. *ep.* 8. *Fons ad hæc, & jam ampliſſimum flumen atque etiam navium patiens, quas obvias quoque & contrario niſu in diverſa tendentes, tranſmittit & perfert: adeo validus, ut illa, qua properat ipſe, quanquam per ſolum planum, remis non adjuventur: idem ægerrime remis contiſque juperetur adverſus. ——— Rigor aquæ certaverit nivibus, nec color cedit.* 'Here it appears a fountain, and there immediately a very noble river, 'fit even to receive large veſſels, that paſs backwards and forwards, ac'cording as they are bound, one way or another: the current is ſo ſtrong, 'that while the boat glides with the ſtream there is no neceſſity for oars; 'all is even as plain ground: but oars and poles are ſcarce ſufficient in re'turning againſt the ſtream. ——— The water is as cold as ſnow, and 'the colour of it is as white.'

nus,

nus, which anciently might have retained that name as far as the Topino *. But one of the many ſmall chapels which Pliny places in this neighbourhood may have ſtood on this ſpot; eſpecially as but a few paces from it there is an excellent ſpring, which illuſtrates the paſſage of Pliny quoted in the note †. Obſerving an inſcription on free-ſtone in the bottom of this little ſpring, I perſuaded ſome of the peaſants to take it up, and found on it theſe imperfect words:

T. TFGALL
XVIRO FE . . IEIS

Notions of Italians concerning hidden treaſures.

No ſooner had I read theſe words, than the peaſants aſked me where they ſhould begin to dig; and, upon my enquiring of them the cauſe of ſuch a queſtion, they very eagerly anſwered, *Per trovare i denari*; i. e. 'To come at the pence;' for they expected that I was now thoroughly informed where the treaſure, which they were perſuaded lay buried in the old temple or near it, was to be ſearched for. The common people all over Italy are ſtrongly poſſeſſed with the notion that treaſures are concealed in every part of the country; and, if curioſity detains a ſtranger any conſiderable time among ancient buildings or ruins, they immediately ſuppoſe, that it is to get an account of hidden treaſures. On ſuch occaſions ſome caution is neceſſary to be obſerved, leſt a perſon ſhould bring himſelf into ſome diſagreeable adventure

* *Vid. Lucan. lib.* i. *& Stat. lib.* i. *Sylv.*

† *Adjacet templum priſcum & religioſum. Stat Clitumnus ipſe amictus ornatuſque prætextâ. Præſens numen atque etiam fatidicum indicant ſortes. Sparſa ſunt circà ſacella complura, totidemque Dei ſimulacra: ſua cuique veneratio, ſuum nomen: quibuſdam verò etiam fontes. Nam præter illum, quaſi parentem cæterorum, ſunt minores capite diſcreti; ſed flumini miſcentur, quod ponte tranſmittitur. Is terminus ſacri profanique. In ſuperiore parte navigare tantùm, infrà etiam natare conceſſum —— Nec deſunt villæ, quæ ſecutæ fluminis amœnitatem, margini inſiſtunt. In ſummâ, nihil erit, ex quo non capias voluptatem, &c.* 'Adjoining to it is an old and awful 'temple, in which the god Clitumnus ſtands, cloathed and adorned with 'the *prætexta*. The oracles delivered ſhew the god propitious and pro-'phetic. There are little temples ſcattered up and down in theſe parts, 'in every one of which is the ſtatue of the deity: each has a diſtinct wor-'ſhip, and a particular name. Some of them have alſo ſprings conſecrated 'to them: for beſides the original ſpring, which ſeems, as it were, the 'parent of the reſt, there are ſeveral ſmaller ſtreams, divided from the 'chief ſource. They mix with the river, over which a bridge terminates 'the ſacred, and divides them from the profane places. Above the bridge 'you are permitted only to go in boats; below it you are allowed to 'ſwim, *&c.*'

by

by too long an indulgence of his curioſity; eſpecially when alone, and in a ſolitary place.

The ancients erroneouſly imagined that the great number of horned cattle brought from Umbria owed their white colour to the river Clitumnus. Hence Propertius ſays: Of the breed of white cattle in this country.

Quà formoſa ſuo Clitumnus flumina luco
Integit; & niveos abluit unda boves.
Prop. lib. ii. *Eleg.* 19. *v.* 25.

'Shaded with trees, Clitumnus' waters glide,
'And milk-white oxen drink its beauteous tide.'
ADDISON.

Claudian, ſpeaking of the journey of Honorius to Rome, ſays:

Quin & Clitumni ſacras victoribus undas,
Candida quæ Latiis præbent armenta triumphis,
Viſere cura fuit. - - - -
CLAUDIAN. *de Sexto Conſ. Hon.*

——————'Next he came,
'Where fair Clitumnus rolls his ſacred ſtream,
'Whence hecatombs of milk-white oxen come,
'To grace the triumphs of imperial Rome.'

Et lavet ingentem perfuſum flumine ſacro
Clitumnus taurum, Narque albeſcentibus undis
In Tibrim properans, Tineæque inglorius humor.
Sil. Ital. lib. viii.

'Clitumnus, that preſents its ſacred ſtores,
'To waſh the bull: the Nar's infected tide,
'Whoſe ſulph'rous waters into Tiber glide:
'Tinea's ſmall ſtream that runs inglorious on.'
ADDISON.

Hinc albi, Clitumne, greges, & maxima taurus
Victima, ſæpe tuo perfuſi flumine ſacro
Romanos ad templa Deûm duxere triumphos.
Virg. Georg. ii. *v.* 146.

'There

'There flows Clitumnus through the flow'ry plain;
'Whoſe waves, for triumphs after proſp'rous war,
'The victim ox and ſnowy ſheep prepare.

ADDISON.

Servius, in his commentary upon theſe words, ſays: *Clitumnus autem fluvius eſt in Mevania, quæ pars eſt Umbriæ, partis Tuſciæ, de quo fluvio, ut dicit Plinius in Hiſtoria naturali, animalia, quæ potaverint, albos fœtus creant.* 'Now Clitumnus is a river in Mevania, a part of Umbria, which is a province of Tuſcany. And Pliny, in his natural hiſtory, ſays, that the cattle which drinks its waters produce a white breed.' Poſſibly Servius has an eye to the paſſage of Pliny, (*Hiſt. Nat. lib.* ii. *c.* 103.) which in the common editions runs thus: *In Faliſco omnis aqua pota candidos boves facit.* Some Editions, inſtead of *omnis* have *amnis*; and others, though but few, read *Clitumnus*; ſo that Servius's copy muſt muſt have been one of the latter. But, ſhould this reading be admitted, it is hard to conceive how Pliny ſhould commit ſuch a geographical error relating to a country ſo near Rome, as to place the Clitumnus in the province of the Faliſci, which belonged to Hetruria: whereas nothing can be more certain than that it is in Umbria, betwixt Spoletto and Tacarena; or more preciſely in the country formerly called Mevania, as is evident from Pliny, Suetonius, &c. That the Hiſpellates had a public bath and houſe of entertainment near the Clitumnus, is mentioned by the younger Pliny. Now Hiſpellum is certainly the modern Spello, lying northwards, beyond the Topino, betwixt Foligno and Aſſiſi, and famous for the many antiquities daily diſcovered there. As to the particular nature of the cattle of this country, their whiteneſs is by no means owing to the water of the Clitumno, the ſame ſpecies being ſeen in all the northern parts of Italy; eſpecially in the Bologneſe, whither the Clitumno does not direct its courſe. Neither does this river alter the colour of the ſwine bred near it, which in its neighbourhood and all over Italy are generally black, or of a dark browniſh colour.

The Clitumno joins the Tacarena, the Rucciano, and the Tinia, which diſcharge themſelves into the Topino, and under that name mingle with the Chiaſcio, through which at laſt it loſes itſelf in the Tiber.

Not

Not far from the above-mentioned temple of Clitumnus lies the village Peſignano, or Piſſignano, on the right-hand of the road towards Foligno. The ancient name of it was Piſcina Jani; ſo that ſome have been induced to believe, that the ruins which paſs for a temple of Clitumnus, are rather the remains of a temple of Janus: but this conjecture wants father ſupport for its confirmation. Piſſignano.

Trevi ſtands alſo on the right-hand on an eminence; and the road all the way betwixt La Vene and Foligno is upon the level, and exceeding pleaſant. Trevi.

Foligno (in Latin *Fulgineus*) has a greater trade in cloth, ſilk, and ſpices than any of the neighbouring cities; and the magnificent altar and paintings in *freſco* in the epiſcopal church are worth obſerving. Foligno.

On the left, at the next ſtage beyond Foligno, lies Aſſiſi, the native place of St. Francis, and very famous for the beautiful church belonging to the order inſtituted by that ſaint, in which ſome ſay he is buried; and alſo for the great number of pilgrims reſorting to it. Thoſe who are not drawn hither by devotion, will meet with ſuch entertainment among the fine paintings in this church, by Giotto, Giottino, Giovanni Cimabue, Pietro Cavallino Romano, Frederico Barocci, &c. that they cannot be diſpleaſed with the journey. The convent of Franciſcan nuns, called the nuns of St. Clare, is likewiſe worth ſeeing. To the ſouth of Aſſiſi, at the diſtance of an Italian mile, lies another beautiful church, called S. Maria Portiuncula, which is alſo much viſited by pilgrims. Aſſiſi.

Near a hill, juſt without Foligno, in the way to Tolentino, it is worth while to go up to Caſtro Pales, where, beſides a famous paper-mill, is to be ſeen the palace of the biſhop of Orvietano, marquis of Eliſei, to whom this place belongs. Here is a very remarkable grotto, where the lapideous exſudations have formed all kinds of ornaments, as pillars, bunches of grapes, pears, and other fruit, which hang down from the top. This grotto conſiſts of ſeveral paſſages and apartments, and has a communication with the houſe. In the court are ſeveral inſcriptions, indicating the time when Chriſtina queen of Sweden, Violanta hereditary princeſs of Florence, count Daun the vice-roy of Naples, and other perſons of diſtinction, viſited this place, &c. Caſtro Pales. Grotto.

The road from hence to Tolentino lies over the Appennine mountains; but in theſe parts the roads are kept in exceeding good repair; and in ſeveral places ſtone monuments are erected in praiſe of the ſeveral popes, or ſurveyors by whom Tolentino.

the roads have been made or repaired. I cannot here forbear wiſhing, that, in ſeveral parts of Germany, the ſovereigns would affect to perpetuate their names in this uſeful manner; it muſt be owned, however, that the houſe of Auſtria has ſet them a very laudable example in its hereditary dominions.

The villages and inns on this road are ſo mean, that it is adviſable for a traveller to carry cold proviſions with him; and eſpecially ſome wine, as that of the country (which is always boiled for keeping) is not agreeable to every one's taſte.

From Tolentino the road leads again into a level, fruitful, and well cultivated country. The proſpect near Macerata over the vallies on each ſide of the road is extremely delightful. The chief gate of Macerata is built after the manner of a triumphal arch, with three arches; and over it on the country ſide ſtands a braſs ſtatue of cardinal Pio. The town affords nothing remarkable, and the clock-work, which the inhabitants ſo much boaſt of, is but a mere bauble. When the clock ſtrikes, the three eaſtern *magi* makes their appearance, attended by an angel, and paſſing before an image of the virgin Mary make a reverential bow, the crowns on their heads being lifted up. Over them a ſtar is ſuſpended, which aſcends whilſt the images are paſſing under it. The figures are but a foot high, and perform their adoration in a very aukward manner.

Macerata.

Ruins of Helvia Ricina.

Betwixt Macerata and Recanati are to be ſeen the ruins of the ancient town of Helvia Ricina, built by the emperor Septimius Severus. After its deſtruction by the Goths, the inhabitants of Recanati and Macerata found a good ſupply of ſtones for building, among its ruins. At the laſt mentioned town the following ancient inſcription hath been found:

Imp. Cæſari L. Veri. Avg. fil. divi. Pii. Nep. Divi Hadriani. Pron. Divi. Trajan. Parth. Abnep. Divi. Nervæ. Adnepoti. L. Septimio. Severo. Pio. Pertinaci. Auguſto. Arabico. Adiabenico. Parthico. Maximo. P. M. Tribunit. Poteſt. XIII. Imp. XI. Cos. III. P. P. Colonia. Helvia. Ricina. Conditori. ſuo.

Recanati.

From Seravalle to Macerata the road runs along the bank of the river Chiento; and betwixt Macerata and Recanati croſſes the Potenza. Recanati ſtands on a hill within three miles of Loretto; and, after paſſing through the gate of this town, one has a glorious proſpect towards the Adriatic ſea and adjacent valleys. The aqueduct, which, according to the

the inſcription on it, was built by Paul V, is nothing extraordinary. But ſuch is the fertility of this country, that the Macerata artichokes are frequently known to weigh above twenty pounds. The Recanati celery and the Loretto fennel are alſo highly eſteemed; but the latter is yet inferior to that which grows in Sicily. Large artichokes.

LORETTO. I ever remain, &c.

LETTER LXII.

Deſcription of LORETTO.

SIR,

THE Caſa Santa, or the houſe in which the virgin Mary is ſaid to have lived in Nazareth, has rendered Loretto famous all over Chriſtendom. It is pretended to have been carried in the month of May, 1291, through the air from Galilee to Terſato in Dalmatia by angels; and four years and a half afterwards to have been carried to Italy, where about midnight on the 10th of December, 1294, it was ſet down in a wood in the diſtrict of Recanati, about a thouſand paces from the ſea. If Turſellini may be credited, on the alighting of this ſacred houſe from its aerial journey, all the trees and ſhrubs in the wood bowed with the greateſt reverence, and continued in that poſture till at laſt they withered and decayed. It ſeems the remains of this pious wood, by the brutal irreverence of the peaſants, were dug up in the year 1575 in order to improve the land*.

A rich and pious lady whoſe name was Laureta, being at that time lady of the manor, the holy houſe was from her name called the houſe of Laureta. The road leading to this ſacred houſe becoming dangerous by the cruelties of robbers, which deterred the pilgrims from reſorting thither to perform their devotions, at the end of a few months the angels took it up again and removed it to a hill about a thouſand paces nearer to Recanati. The place where it was then ſituated belonged to two brothers, who at firſt received the Derivation of the name of Loretto.

* *Vide Horatii Turſellini Hiſtoria Lauretana, edit. Venet.* 1727, 8vo, *p.* 27 *& ſeq.*

preſent with becoming joy and gratitude: but it was not long before the vaſt profits accruing from the reſort of pilgrims to the holy houſe, and the rich offerings they made, kindled ſuch feuds betwixt them as terminated in a duel, in which both the brothers loſt their lives.

To prevent any farther misfortunes, and as a puniſhment to the unworthy poſſeſſors of ſuch a treaſure, it is pretended the holy virgin again directed the angels to remove the houſe a bow-ſhot further up the country, to an eminence about two thouſand geometrical paces from the ſea; and this is the place where it now ſtands. This happened a few months after it had been placed on the eſtate of thoſe bloody-minded brothers; and it is received as a matter of fact, that the Caſa Santa, within a year after its firſt arrival in Italy from Dalmatia, ſhifted its place three times in the diſtrict of Recanati.

The popiſh writers are at a loſs for an anſwer to the objection, that the Caſa Santa had been near two hundred years in Italy before any author of that country took any notice of it*. But what greatly contributed to bring the *Madona di Lorretto* in vogue was the offering of a golden cup by pope Pius II. in perſon, on which is to be ſeen the following inſcription:

Pia Dei Genitrix,

Quamvis tua poteſtas nullis coarctetur finibus, ac totum impleat Orbem miraculis; quia tamen pro voluntate ſæpius uno loco magis quàm alio delectaris, & Laureti tibi placitam ſedem per ſingulos dies innumeris ſignis & miraculis exornas; ego infelix peccator, mente & animo ad Te recurro ſupplex orans, ut mihi ardentem febrim moleſtiſſimaque tuſſim auferas, læſiſque membris ſanitatem reſtituas, Reipublicæ, ut credimus, ſalutarem. Interim hoc munus accipito meæ ſervitutis ſignum.

Pius Papa II. Ann. hum. Sal.
MCCCCLXIV.

'Propitious Mother of God!
'Though thy unlimited power fills the whole world with
'miracles; yet as thou art often pleaſed to ſhew thyſelf
'more delighted with ſome places than others, and continueſt
'daily by innumerable ſigns and wonders to diſtinguiſh this
'thy favourite ſeat at Loretto; I, who am a miſerable

* The author's confutation of this and other miracles of the ſame kind I have omitted, ſince the bare mention of them is enough to ſhew the ridiculous abſurdity of ſuch fables, which would hardly gain credit among Hottentots.

'ſinner,

'sinner, run to thee for succour, and from the bottom of my 'heart implore thy assistance; humbly intreating thee to re-'lieve me from a burning fever and a violent cough, and 'likewise to restore the use of my feeble limbs, as I am per-'suaded that my recovery will be a public benefit to Christen-'dom. In the mean time graciously accept of this offering 'from thy devoted servant, Pius II. pope, 1464.'

This offering and the omnipotence ascribed to the virgin Mary in the above-mentioned address were however of little effect; for his holiness died that very year at Ancona, and of the same complication of distempers against which he was for procuring the virgin's assistance, by means of this splendid offering. But Tursellini roundly affirms, that the pope was cured at Loretto immediately after he had finished his prayer.

As to the dimensions of the Casa Santa, it is about forty feet in length, not quite twenty in breadth, and about twenty-five in height, according to Tursellini; but this author is even here very inaccurate: the house being properly forty-three Roman *palmi* wanting two inches in length within the edifice, eighteen *palmi* four inches broad, and twenty-six *palmi* in height. Hence it appears that the length is thirty-one feet and three quarters, the breadth thirteen feet and near three inches, and the height eighteen feet and three quarters English measure, reckoning a *palmi* and a half equal to thirteen inches. In the center of the roof it is five *palmi* higher than on the sides. Formerly this house had only a timber cieling; but, lest by a great number of lights continually burning here it should happen to take fire, Clement VII. caused a vaulted roof to be made. For that end, and to strengthen the foundation as well as to prevent any damage by making this alteration, it was strongly compacted with rafters, boards, and ropes, and supported by machines till the new foundation was carried up, so as to be joined with the old walls of the house. At the same time also the door was altered: for there being only one entrance towards the north, which was in the front; to remedy this inconvenience, on account of the vast concourse of people coming in and going out, it was thought advisable to wall this up and make three other doors; two for the people, and a third opening into the holiest part of the chapel for the clergy. These breaches for the doors, by order of the pope, were not entered upon till after a proper course of

Description of the holy house.

faſting, &c. For it is pretended that Nerucio the architect, going about it without the proper preparations, as if it had been a common work, was ſeized with a ſudden illneſs which was very near proving fatal to him. The weſt window oppoſite to the image of the virgin was alſo enlarged and ſecured with a gilt iron-work. The rafters, boards, tiles, and other materials that were taken away when theſe alterations were made, are depoſited under the floor of the Caſa Santa, that they might not be ſet up as reliques in other places, which might prove prejudicial to Loretto. With this view alſo the people are made to believe, and numberleſs inſtances are alledged, that thoſe who preſume clandeſtinely to carry away ſo much as a bit of ſtone or mortar belonging to this ſacred houſe, are puniſhed with diſeaſes and other misfortunes, and become extremely wretched, having no peace of mind till they bring back what they have pilfered. This is farther confirmed by ſhewing a ſtone faſtened with two iron braces in the wall, which John Soarius biſhop of Conimbria, in the year 1562, ſent back from Trent, that his health which had been impaired for taking away that ſtone might be reſtored; though he had pope Pius the Fourth's permiſſion for ſo doing, and the ſtone was intended to be preſerved as a relique in a new-built church in Portugal. The people therefore muſt be ſatisfied, and even account it no ſmall favour to be permitted to kiſs or lick the walls of the Caſa Santa. This celebrated edifice is manifeſtly built of bricks of unequal ſizes, though the popiſh writers labour labour hard to prove it a kind of ſtone*, at preſent, no where to be found. Theſe bricks indeed are not placed in the moſt regular order: however, ſhould curioſity or devotion prompt a perſon to carry off the leaſt fragment, he would find it difficult to avoid diſcovery; the cement, as is obſerved in all old buildings, being very hard to break off. On the cieling is painted the aſſumption of the virgin Mary; but at preſent it is almoſt obſcured by the ſmoke of the great number of lamps continually burning in this houſe.

On the top of the Caſa Santa is a little tower, which the Roman-catholics cannot deny to have been the work of Chriſtians; ſince it is contrary to all probability to imagine, that the virgin Mary had ſuch a tower erected upon her

* It would be no difficult matter to make the people believe this, when they have ſwallowed the fable recited above concerning this houſe.

mean

mean habitation. In violent tempeſts of thunder and lightning, they ring two little bells which are hung in the tower, not doubting but their ſound will diſperſe any tempeſt, and prevent any ill effects from it.

There is one part of the Caſa Santa, which may be looked upon as the holy of holies; for it is ſeparated from the other part by a ſilver baluſtrade and a gate of the ſame metal. This is ſaid to be the ſpot where the virgin was ſitting when the angel Gabriel appeared to her at the time of the annunciation. The ſilver baluſtrade was a gift of cardinal Portacarrero, and the gate of the ſame metal of cardinal Magalotti.

The window through which the angel came into the houſe, is ſhewn on the weſt ſide of the Caſa Santa. The image of the virgin Mary, which ſtands facing it, is made of cedar, and is five feet in height. The evangeliſt St. Luke (who from the number of portraits of our Saviour and his mother, ſaid to be done by him, muſt have had little time to ſpare for any thing elſe) has in this piece given us a ſpecimen of his ſkill in ſculpture*. The divine infant in her right arm is not quite two *palmi* high, and of the ſame wood; in her left-hand ſhe has a globe, and two fingers on the right-hand are erect, as if ſhe was giving the bleſſing. The faces of both images have been overlaid with a kind of ſilver lacker, which is now become quite black with the continual ſmoke of the lamps; ſo that the virgin Mary wants only a thick upper lip to make her a perfect negro†. The infant Jeſus is dreſſed in a flame-coloured habit, and the virgin Mary in an azure robe, with which ſhe is ſo modeſtly covered, that

Remarkable window.

The image of the virgin.

Of Chriſt.

Dreſs.

* All the pieces ſhewn as St. Luke's works would make a very large collection; but it happens that the whole pretence of the evangeliſt's ſkill in painting relies upon the ſlender foundation of Nicephorus's teſtimony, and ſome other ſtories no leſs ſuſpicious. The probability of it, however, vaniſhes, by conſidering that the ancient Jews and primitive Chriſtians, according to the accounts of Joſephus and Clemens Alexandrinus, exploded painting, as highly pernicious both to the ſtate and religion. This is farther confirmed by the ſilence of the moſt ancient writers; and merits the more attention, as the fathers of the ſecond council of Nice make no mention of St. Luke's painting; whereas it would have made very ſtrongly for their zeal in ſupport of images. It is very probable that St. Luke's deſcriptive account of the virgin's virtues, &c. have given riſe to this fiction of his being a painter.

† The apocryphal book of Baruch, ch. vi. v. 21, likewiſe mentions the faces of idols grown quite black with the ſmoke of the lamps burning before them. See alſo Arnobius, *lib.* vi. *adverſus gentes*, *p.* 202.

nothing is to be ſeen of the ſtatue but its face and the toes. The mantle hanging down her ſhoulders is of the ſame colour, powdered with golden ſtars; her hair hangs on her ſhoulders and part of her back. On her head is a triple crown of gold, enriched with pearls and diamonds, and another on that of the child Jeſus; both were the gift of Lewis XIII. king of France, and valued at ſeventy-five thouſand *ſcudi*, or crowns. On the former are theſe words engraven:

Crown.

Tu caput ante meum cinxiſti Virgo coronâ,
Nunc caput ecce tegit noſtra corona tuum.

'In return for the crown which thou, O holy virgin, didſt 'beſtow on me, accept of this which I have placed on thy 'head.'

On the latter:

Chriſtus dedit Mihi,
Chriſto reddo coronam.

'Chriſt gave me a crown, and I reſtore it again.'

Jewels.

The gold-chains, rings, and jewels with which this image of the virgin Mary is loaded, though they make a moſt ſplendid appearance, I paſs over, as they cannot be very entertaining in a deſcription. They are alſo ſometimes varied, in order to ſtrike the eye with ſuch alterations; and the jewels which are taken off at ſuch times are laid up in the treaſury. Her apparel alſo is not always the ſame; for on the ſeven days of paſſion-week ſhe is dreſſed in deep mourning, and complimented with a freſh ſuit every day. When they take off or put on any part of the virgin's apparel, they uſe a great deal of ceremony, and low inclinations of the body; whilſt the crouding ſpectators lay their diſtreſſes before the ſaint with loud invocations, the violence of which increaſes as the prieſts proceed in undreſſing the image; as if the cries of the ſuppliants could ſooner touch the heart of the virgin when naked, than when ſhe is dreſſed in her robes. The ſculptor has taken care that the modeſty of the prieſts ſhould not be offended with the ſight of a naked female ſtatue, by adding a proper covering. An account of ſome of the ornaments which are generally to be ſeen on this pompous

pous image may not be diſpleaſing to the reader. 1. A jewel conſiſting of thirteen rubies, ſixty-ſix emeralds, and three hundred and fifty-one diamonds, which was an offering of Anne, a princeſs of Neuburg, and conſort of Charles II. of Spain. 2. A golden crucifix, with very large and beautiful emeralds, the gift of cardinal Paolo Sfondrata. 3. Two large pearls ſet in gold, hanging at the divine infant's hand, preſented by a princeſs of Darmſtadt. 4. A crucifix ſet with diamonds of great value, given by cardinal Mareſcotto. 5. and 6. Two other crucifixes ſet with rubies and diamonds, offered by the cardinals Barberini and Corſi. 7. The badge of the golden-fleece, with a collar ſet with large ſapphires, rubies, emeralds, and topazes, the gift of Catharine wife of Gabriel Bethlen Gabor, prince of Tranſylvania. 8. A large golden heart hanging at a gold chain ſet with rubies and diamonds, offered by Maximilian I. elector of Bavaria. 9. A cluſter of diamonds, rubies, and emeralds ſet in gold, on which is a pelican feeding her young-ones with her blood, repreſented by a very large ruby at her breaſt, an offering of the dutcheſs d'Ucceda, 10. A large emerald, ſet round with diamonds and rubies, which hangs on one of the infant's hands, the gift of the dutcheſs de Salviati. 11. Three admirable emeralds ſet in gold, and ſurrounded by diamonds and other emeralds, preſented by Violanta Beatrix, a princeſs of the houſe of Bavaria, and widow of Ferdinand hereditary prince of Florence. The niche in which the image ſtands is adorned with ſeventy-one large Bohemian topazes, the offering of the cavalier Capra.

On the right-ſide of the image is an angel of caſt gold, profuſely enriched with diamonds and other gems, with one knee inclined, offering a golden heart embelliſhed with large diamonds and terminating in a flame of rubies and pearls, with a lamp burning continually over it. This piece, which is ſaid to have coſt 50,000 ducats, was offered by Maria Beatrix Eleanora, of the houſe of Eſte, queen of King James II. of England, that by the interceſſion of the virgin Mary ſhe might conceive a ſon. Accordingly, ſoon after, as it is ſaid, ſhe had a ſon; who has ſince made ſo much noiſe in Europe, under the name of the pretender to the Britiſh crown. Offering on the birth of the pretender.

On the left-ſide of the virgin's image is a ſilver angel, in the ſame reverential poſture offering her a golden heart crowned, and glittering with pearls, emeralds, and diamonds, likewiſe terminating in a flame. This was the gift of Laura Martinozzia,

tinozzia, widow of Alphonſo IV. duke of Modena, and mother to the above-mentioned queen of England.

On the right-hand of the virgin is a ſilver angel, weighing three hundred and fifty-one pounds, and offering, on a cuſhion of the ſame metal, an infant of maſſy gold, which weighs twenty-four pounds*. This was the gift of Lewis XIII. king of France for the birth of the dauphin, afterwards Lewis XIV. who made a much greater ſtir in Europe than the Pretender mentioned above. Many other gold and ſilver images of children I omit; though ſome of the former exceed twelve pounds in weight. Here one alſo ſees an infinite number of other coſtly votive pieces, the enumeration of which would engage me in a tedious detail.

The robe which this famous image had on, when it was brought from Dalmatia into Italy, is of red camlet, and kept in a glaſs ſhrine. The diſh out of which it is pretended the virgin and her divine infant uſed to eat, is ſhaped like a ſhallow bowl, and of glazed earthen-ware; but its outſide is now plated over with ſilver. This utenſil is not only kiſſed; but roſaries, medals, *agnus Dei*'s, crucifixes, and paper caps painted with the image of the Madonna of Loretto are rubbed againſt it, from a firm perſuaſion that they thus become an infallible remedy againſt the head-ach and other diſorders. An ague is ſaid to have been perfectly cured only by drinking a little cold water out of this diſh: even the oil and wax of the lamps and candles burning before the image, are not without their medicinal virtues. Beſides the diſh, here are other pieces of furniture, the meanneſs of which ſhews the virgin's humility or low condition. Under the image image is the hearth, or fire-place, where ſhe uſed to dreſs her victuals, which is now ſtiled *ſacroſanctus caminus*.

Lamps. Seven golden lamps are continually burning before the image, one of which, preſented by the republic of Venice on account of the ceaſing of an epidemical diſtemper, weighs

* Dion, in his ſeventy-ſecond book, ſays, that the emperor Commodus was poſſeſſed of a golden ſtatue weighing a thouſand pounds; but this ſtill falls very ſhort of the pieces which Ptolemy Philadelphus once exhibited to the people, as a diſplay of his riches and power. Among theſe, according to Calliixenes of Rhodes, cited in Athenæus's firſt book, were two golden eagles, each of them fifteen cubits long; one hundred golden couches, three thouſand two hundred golden crowns; and likewiſe a crown eighty cubits in height, which was placed over the entrance of the temple of Berenice; not to mention ſome other particulars almoſt incredible.

thirty-

thirty-ſeven pounds and a half. Under this hangs another, richly ſet with jewels, offered a few years ſince by duke Elia di Palma, who declared that it coſt fifteen thouſand ducats. The lamp that ſtands next the virgin's face, which is held by three angels, weighs nine pounds, and is a memorial of the devotion and ſkill of Francis Maria duke d' Urbino, who is ſaid to have made this admirable piece with his own hands. Another golden lamp, weighing twenty pounds, to be ſeen here, paſſes for the work of Sigiſmund king of Poland. That which Francis II. duke of Modena offered to the virgin, weighs eighteen pounds and a half. Among the thirty-ſeven ſilver lamps, with which the other part of the Caſa Santa is illuminated, ſeveral weigh fifty, eighty, a hundred, and four of them a hundred and twenty-eight pounds. For the ſupplying of all theſe lamps with oil, ſuch legacies have been left, or funds ſettled by the perſons who preſented them, that that they are ſo far from being a charge to the Caſa Santa, as to yield a conſiderable profit to it; ſome thouſands of dollars being the leaſt legacy left for each lamp.

The altar ſtands in the middle of the partition betwixt the *ſanctum ſanctorum* and the other part of the chapel. It does not intercept the full view of the image, which ſtands pretty high in the ſanctuary behind the altar. The credulous papiſts affirm, that this altar was made by the apoſtles themſelves, and brought hither from Galilee along with the ſacred houſe. Altar.

On this altar is a ſquare ſtone, on which St. Peter is ſaid to have celebrated the firſt maſs. The ſplendid *palliotto*, enriched with jaſper, *lapis lazuli*, and agate, was the gift of Coſmo II. great duke of Tuſcany.

Over the window, through which the angel Gabriel came into the virgin's houſe at the annunciation, ſtands a picture of the crucifixion, pretended to be brought by the apoſtles into this houſe, and to have been by St. Luke.

The preſent new floor of the Caſa Santa conſiſts of ſquare pieces of red and white marble. The walls ſeem to have been formerly plaſtered with mortar; part of which, with the protrait of the virgin Mary, and a groupe of angels painted on it, is ſtill remaining.

Notwithſtanding the mean appearance of the walls within, the outſide of the Caſa Santa is moſt elegantly adorned with the fineſt marble; but it is ſo contrived, that the marble ſtructure ſerves only as a caſe for it, leaving a ſmall interval betwixt it and the brick walls of the Caſa Santa. This is partly to be

be attributed to the veneration entertained for thoſe ſacred materials, and partly from an apprehenſion that they would not have ſuffered the new and unhallowed marble to be in contact with them; but would have repelled it with ſuch violence, as to endanger the lives of the workmen. This (according to tradition) formerly happened to ſome builders, who, out of an indiſcreet zeal, were going about to ſtrengthen theſe ſacred walls by ſome new additions.

The above-mentioned marble caſe was begun in the year 1514, in the pontificate of pope Leo X. and conſecrated in the year 1538, by Paul III. The expence of it at that time, when labour was cheap, amounted to twenty-two thouſand ducats, excluſive of twenty marble ſtatues, and four braſs doors of curious workmanſhip, which have been ſince added, and muſt have coſt an immenſe ſum*. The moſt celebrated ſculptors of that age, as Andrea Sanſovino, Franceſco Sangalli, Domenico Lamia, Nicolo de Pericoli, Biagio Bandinelli, Giovanni della Porta and his brother Tamaſo, Girolamo Lombardi with his brother Aurelio, Rafaëlle da Monte Lupone, il Moſca Fiorentino, Nic. Tribulo, Contucci, &c. ſeem to have emulated eachother in this noble ſtructure. It is about fifty feet in length, thirty broad, and about the ſame height. No meaner materials than the whiteſt Carrara marble have been employed in this building. The two longer ſides are adorned with twelve Corinthian pillars, and the other two ſides with eight. The intervals between the pillars, are filled with baſſo-relievo's finely executed, repreſenting the moſt remarkable incidents in the life of the bleſſed virgin, ten ſtatues of the prophets, and above theſe the ten ſibyls. Among the prophets on the ſouthſide, David, with the head of Goliah at his feet, is greatly admired by all connoiſſeurs; and on the northſide, in a groupe repreſenting the eſpouſals of the virgin Mary, a boy playing with a dog, whilſt his mother, with a child in her arms, looks at him with a countenance full of maternal tenderneſs and complacency, cannot be viewed without pleaſure. This piece was deſigned and begun by Contucci, and finiſhed by Raphael da Monte Lupone and Nicolo Tribulo. In the baſſo-relievo that exhibits the extraordinary conveyance of the Caſa Santa

Fine baſſo-relievo's.

* The Caſa Santa has indeed four doors, but one of them is a falſe door; for there are but three entrances cut through the wall. The braſs-work is ſaid to be done by Girolamo Lombardi.

through

through the air, the expreſſion in a peaſant driving his aſs before him is ſtrong and natural. This is the joint work of Tribulo and Sangalli. Under this piece is the following inſcription:

Chriſtiane Hoſpes, qui pietatis causâ huc adveniſti, ſacram Lauretani ædem vides divinis myſteriis & miraculorum gloriâ toto Orbe terrarum venerabilem. Hic ſanctiſſima Dei Genitrix Maria in Lucem edita. Hic ab angelo ſalutata. Hic æterni Dei Verbum Caro factum eſt. Hanc Angeli primùm à Paleſtina ad Illyrium adduxere ad Terſanctum Oppidum anno ſalutis MCCXCI. Nicolao IV. ſummo Pontifice. Poſtea initio Pontificatûs Bonifacii VIII. in Picenum tranſlata prope Recinetam urbem in hujus collis nemore eâdem angelorum operâ collocata; ubi loco intra anni ſpatium ter commutato, hic poſtremo ſedem divinitùs fixit anno abhinc CCC. Ex eo tempore tantæ ſtupendæ rei novitate vicinis populis ad admirationem commotis, tum deinceps miraculorum famâ longè latèque propagatâ, Sancta hæc domus magnâ apud omnes gentes veneratione habita, cujus parietes nullis fundamentis ſubnixi, poſt tot ſeculorum ætates integri ſtabileſque permanent. Clemens VIII. Pontifex Maximus in hoc marmoreo lapide inſcribi juſſit. Anno Domini MDXCV.

'Chriſtian ſtranger, whom devotion has brought hither, 'thou ſeeſt here the ſacred houſe of Loretto, which by its 'divine myſteries, and the fame of its miracles, claims the 'veneration of the whole world. In this houſe the moſt 'holy Mary, mother of God, was born; here ſhe was vi'ſited by the angel; here the WORD of the eternal God 'was made FLESH. This ſacred houſe was firſt brought 'by angels from Paleſtine to the town of Terſati in Illyria, 'in the year of the Chriſtian Æra 1291, and in the ponti'ficate of Nicholas IV. Afterwards in the beginning of 'the pontificate of Boniface VIII. it was removed by angels 'a ſecond time acroſs the ſeas, and placed in a wood near 'Recanati: and laſtly, after changing its ſituation three 'times within the ſpace of a year, it was at length, by di'vine appointment, fixed on this hill, about three hundred 'years ſince. From that time the reputation of this ſacred 'houſe has been continually increaſing by the univerſal won'der raiſed among the neighbouring ſtates by ſo remarkable 'an event, and likewiſe by the fame of its miracles, which 'have attracted the veneration of the whole world. Its 'walls, though without any foundation, after ſuch a ſuc-

'ceſſion

'ceſſion of ages, ſtill remain ſound and intire. This in-'ſcription was cut in marble, and put up by order of his ho-'lineſs Clement VIII. in the year of Chriſt 1595.'

The Caſa Santa could not be truly ſaid to ſtand without a foundation in the time of pope Clement VIII. which (according to Turſellini, p. 138.) had been laid by pope Clement VII.

Caſe of the holy houſe.

The edifice which incloſes the holy houſe was deſigned by Bramante. Sanſovino, Tribulo, and Andrea Contucci deſigned the ſculpture, and alſo executed the greateſt part. It was at laſt compleated in the year 1579, and Gregory XIII. had the honour of putting the finiſhing hand to this ſuperb work. It ſtands in the middle of a beautiful and ſpacious church, which preſerves it from the injuries of the weather. The pilgrims, in their firſt proceſſion, generally walk round the Caſa Santa on their knees, though they are under no particular injunctions to do this; for the manner of their performing their devotions here is left to the dictates of their blind zeal.

No perſon to enter the Caſa Santa with arms.

No perſon is permitted to enter the houſe with a ſword, or any other weapon, which muſt be delivered to an eccleſiaſtic, who ſits over-againſt the door of the ſanctuary, and receives the little pecuniary preſents which are made for the benefit of the church. A *ſcudi* is a ſufficient gratuity for a company of two or three perſons, and the like ſum muſt be given at ſeeing the treaſury: but the offerings of the pilgrims are very conſiderable, and may without exaggeration be computed at many thouſands of ducats annually.

The extraordinary worſhip paid by the Romaniſts to the virgin Mary is ſufficiently known: and as the veneration for reliques has been, in the laſt century, carried to the higheſt pitch, it may eaſily be conceived what a concourſe of people muſt be continually reſorting to a houſe in which the virgin Mary was born, brought up, eſpouſed, and lived after marriage; in which alſo the incarnation of Chriſt was made known to her, where ſhe was overſhadowed by the Holy Ghoſt, and laſtly, where our Saviour himſelf paſſed a great part of his life. From this laſt circumſtance, ſome Romaniſts, when aſked why this relique only, preferably to any other memorial of the evangelical hiſtory, eſpecially the holy ſepulchre, was brought away from the infidels by the miniſtry of angels, and removed into Europe? alledge for anſwer, that, among other reaſons, it was owing to that natural

tural fondneſs which our Saviour retained for the houſe in which he had paſſed many pleaſant hours in his childhood, &c.

The number of pilgrims who viſited this place in a year has formerly amounted to two hundred thouſand; but the reformation has given a ſevere blow to the ſale of indulgences; and even among thoſe who ſtill adhere to the Romiſh church the zeal for tireſome pilgrimages has cooled, or run into other channels; ſo that at preſent the number of pilgrims repairing hither annually, for devotion, ſeldom exceeds forty or fifty thouſand. It is not many years ſince nine thouſand happened to be at Loretto at one time; and what a confuſion ſuch a number muſt occaſion in this little town, may eaſily be conceived. Some pilgrims come afoot, ſome ride on aſſes or horſes. The female pilgrims who can afford it, generally travel to Loretto in a carriage; and, as large companies often journey together, many droll incidents happen on the road. As ſoon as they enter the ſuburbs, at the foot of the hill, they ſet up a ſinging, which continues till they reach the church. If the company be too large, the ceremony of going round the Caſa Santa on their knees is omitted; and they are obliged to expreſs their devotion in ſome other manner. The poorer ſort of pilgrims are received into an hoſpital, where they are provided with beds, and bread and wine every morning and evening for three days. The greateſt concourſe is ſeen here in May, June, and part of July, and likewiſe in September; for it ſeems Paulus à Sylva was informed in a viſion that the virgin Mary was born on the eighth day of that month.

Number of pilgrims annually.

The large church, in which the caſe of the Caſa Santa ſtands, as if it was under a tent, is built of Iſtrian ſtone, which reſembles the Travertino ſtone uſed at Rome. The front is entirely of marble, and embelliſhed with very fine ſculpture; and over the portal is a ſtatue of the holy virgin, by the ingenious Lombardi. The three doors on this ſide of the church are of bronze with beautiful baſſo-relievo's, repreſenting different hiſtories of the Old Teſtament; theſe are likewiſe the work of Lombardi. Over the middle door are theſe words:

Church.

Domus Deiparæ, in quâ Verbum Caro factum eſt.

'The houſe of the mother of God in which the word 'was made fleſh.'

Beſides

Altars and fine paintings.

Beſides the altar of the annunciation which ſtands on the weſt ſide of the church without the Caſa Santa, there are reckoned in the church about nineteen other altars and chapels, in which Peregrino Tibaldo, Annibal Caracci, Frederico Barocci, Frederico Zuccari, Gaſparino, Giovanni Baglioni, Simon Vouet, Girolamo Mutiani, Franceſco Orvieta, Lorenzo Loth, Filippo Bellini d'Urbino, Giovanni Battiſta de Montenuovo, Franceſco Minichio di Forli, and other celebrated artiſts, have given ſpecimens of their uncommon ſkill.

The fetters of four thouſand Chriſtians, who, by the naval victory at Lepanto in the time of pope Pius V. in 1571, were releaſed from Turkiſh ſlavery, afforded materials to make the iron grates at the front of the ſeveral chapels in this church. The great cupola is ſupported by eight large pilaſters; and in it is painted the aſſumption and glorification of the virgin Mary, painted by Chriſtopher Roncalli, otherwiſe called il Cavaliere Pomarancio. This cupola is covered on the outſide with a hundred and thirteen thouſand pounds of lead *.

Font.

The font ſtands in a ſeparate chapel and coſt ſixteen thouſand *ſcudi*. It is of bronze and embelliſhed with beautiful baſſo-relievo's, repreſenting ſcriptural hiſtories. The baſon ſtands on four angels, and over it is the baptiſm of our Saviour by John the Baptiſt. It is the work of Verzelli da Camerino.

Cardinal Gaetani's monument.

On the beautiful marble monument of cardinal Gaetani is the following inſcription:

NICOLAVS GAETANVS, Cardinalis Sermoneta, Gentilis Papæ Bonif. VIII. cum ſub id tempus, quo ille Pontificatum iniit, ſanctam hanc domum hic tandem divinitûs conſidiſſe, & multa ſe a Deo Opt. Max. B. Virg. Deiparæ precibus obtinuiſſe nemininiſſet, ſperans ejuſdem opem morienti non defuturam, monumentum hoc marmoreum vivens & incolumis ſibi faciendum curavit, atque in eo, ubi mortalitatem exuiſſet, corpus ſuum recondi voluit, ann. agens LIV. Obiit annos natus ferme LX. Ann. Sal. hum. MDLXXXV. Menſe Majo.

'Nicholas Gaetini, cardinal Sermoneta, domeſtic chap-
'lain to pope Boniface VIII, calling to mind, that about the

* *Vide Le Glorie maeſtoſe del Santuario di Loreto*, publiſhed in octavo at Macerata by Baltaſar Bartolini.

'time

'time in which he entered into holy orders, this ſacred houſe 'had by divine appointment been fixed on this ſpot; and 'that he had received many favours from the Almighty by 'the interceſſion of the bleſſed virgin mother of God; in 'hopes that her aſſiſtance would not be wanting to him in 'his laſt moments, whilſt alive and in his health, cauſed 'this marble monument to be erected, in the 54th year of 'his age, for the receptacle of his body, when he ſhould 'put off mortality. He died in the month of May 1585, 'when he had almoſt reached the ſixtieth year of his age.'

The remains of this cardinal were brought hither from Rome, where he died, and on his tomb-ſtone is this inſcription:

Hic habitabo, quoniam elegi eam.

'Here will I dwell, becauſe I have choſen her.'

The pavement of the church conſiſts of ſquare pieces of white and red marble.

Here are ſeveral confeſſionals with ſuperſcriptions over them, ſignifying in what language ſtrangers may confeſs at any of them, and receive abſolution. Upwards of twenty Jeſuits are appointed as conſtant confeſſors; and among theſe a perſon of any European nation at leaſt may find one who underſtands his native language. Formerly the Carmelite monks had the care of the Caſa Santa, and it was promiſed them by pope Innocent VIII, as they alledged, that they had, for a long time before, been in poſſeſſion of it, whilſt the houſe ſtood in Galilee. This allegation was further confirmed by the depoſition of a female demoniac*. But theſe fathers having for the ſpace of nine years quitted not only their function, but the town of Loretto alſo, on account of its unhealthfulneſs, pope Leo X. inſtituted canons in their ſtead, with a cardinal as preſident over them; and at laſt pope Sixtus V. ſettled a biſhop here. The air of this place owes its preſent ſalubrity to pope Clement VII. who cauſed ſeveral little eminences to be levelled, woods to be cut down, and the moraſſes to be drained.

Confeſſionals.

Canons.

* Turſellin. p. 104. This demoniac was a native of Grenoble, from whom information was received concerning the ſpot on which the virgin Mary and the angel ſtood at the annunciation.

Chaplains. On account of the many maſſes partly founded for ever, and partly well paid for and ſaid here daily on particular occaſions, the Caſa Santa maintains near eighty chaplains, who, with the canons, beneficiaries, and eccleſiaſtics that came to Loretto out of devotion, conſtantly perform this eſſential part of the Romiſh religion. The number of maſſes, daily ſaid in the Caſa Santa and in the great church where it ſtands, amount to a hundred and twenty-three, and in the whole year to forty-four thouſand eight hundred and ninety-five.

Eunuch prieſts. The eunuchs, who ſing the offices in the choir of the Holy Chapel, likewiſe ſay maſſes here; and on ſuch occaſions carry their teſticles about them in a little box, wiſely concluding, according to mathematical calculation, that the fractions $\frac{9}{10}$ and $\frac{1}{100}$ are always equal to an integer. No ſuch practice however is known at Rome; but in the northern parts of Italy it is very common.

The prieſts of Cybele the mother of the gods, according to Lucian *de Dea Syria*, were eunuchs; and the indiſpenſable qualification for performing the rites of the ſaid goddeſs was,

Per triſte vulnus, perque ſectum dedecus;

'A grievous wound and an infamous caſtration,'

as Prudentius expreſſes it.

Mutilated perſons excluded from holy orders. Eunuchs ſaying maſs, however, is not contrary to the papal laws, which exclude from the prieſtood only ſuch mutilated perſons as have voluntarily and deliberately deprived themſelves of their virility, a finger, a foot, or an eye*. But if any ſuch thing has happened to a perſon in his childhood, or involuntarily, or by the direction of phyſicians, it ſhall not diſqualify him for holy orders †. As to the loſs of the left eye, which is called *oculus canonis*, the reaſon aſſigned for rejecting a candidate on that account is, that a prieſt who wants that eye when he reads maſs, is obliged, at ſaying *Dominus vobiſcum*, the Lord be with you,' to turn his head‡. Thoſe who are deprived of any member, either by their

* *c. pœnitentes* 3, *c. ſi quis abſcidit* 4, *c. qui partem* 6, *c. lator.* 11, *c. ſi Evangelica* 13, *diſt.* 55.

† *Dict. c. ſi quis abſcidit c.* 1, 3, & 5, *corp. vitiat. ord. c. ſi quis a medicis* 7, *diſt.* 55: *Niſi ſit eluſcatus c. ſin. diſt.* 55: *quia talis nunquam ordinari poteſt.*

‡ A certain ignorant prieſt, who had loſt one eye, looking round, and obſerving only a ſingle perſon preſent at maſs, thought he had done mighty well in ſaying *Dominus tibiſcum.*

own

own hand, deſire, or fault, muſt have a diſpenſation previouſly to their admittance into holy orders. Where the *minutiæ* of the canon law are ſo cautiouſly obſerved, it were to be wiſhed that ſome attention were paid to more important precepts, founded both in natural and revealed religion; and that the Italian clergy could more ſeriouſly conſider and put in execution the canons *de vita & honeſtate cleric.* as alſo *de exceſ. prelat.* which deprive incumbents of their benefices *ob maſculam Venerem.*

Formerly the walls of the church at Loretto were covered with multitudes of pictures and votive pieces; ſome of wood, others of wax or braſs: but, beſides the coarſeneſs of the performance and meanneſs of many of them, they very much darkened the church; and therefore, in 1673, the far greater part of them were removed, and the ſilver and gold tablets employed to better uſes. Near the Caſa Santa in this church is ſtill to be ſeen the picture of a prieſt offering his entrails to the virgin Mary. The occaſion of putting up this picture, according to the inſcription under it, is as follows: This prieſt, by birth a Dalmatian, lived at the beginning of the ſixteenth century, and had always entertained the higheſt veneration for the Madonna di Loretto; being taken priſoner by the Turks, and ſtrongly ſolicited to abjure the Chriſtian religion, he not only withſtood their menaces and promiſes, but to vex the infidels never ceaſed calling upon the name of Chriſt and the virgin Mary, till he was aſked the reaſon of ſuch loud and continual invocations. His anſwer was, that, thoſe names being engraven in the inmoſt receſſes of his heart, he could not forbear it. And when they threatened to tear his heart and entrails out of his body, if he did not immediately renounce Chriſt and Mary, he replied, that the firſt was in their power, but that it was impoſſible to take away Chriſt and Mary from him. Upon this, the Turks immediately put their threatenings in execution. The Dalmatian prieſt in the midſt of his torture ſtill perſiſted in calling upon Mary with a loud voice, and promiſing a pilgrimage to Loretto. As he lay expiring, they put his heart and entrails, which they had torn out of him, into his hands, ſarcaſtically telling him, that he might now go and perform his promiſe, and carry that offering to Loretto. Ridiculous fable.

They had no ſooner ſpoke but the martyr immediately ſet out with his heart and entrails in his hand, and at length arrived at Loretto; where having ſhewed his empty thorax,

and offered his entrails, &c. and after relating the whole affair, and receiving the ſacrament, he died in an ecſtacy of joy. The Jeſuit Terſellini, in his *Hiſtoria Lauretana*, *lib.* ii. *c.* 18, adds, that theſe entrails hung a long time in the church as memorials of the miracle; but, that decaying by length of time, a repreſentation of them cut in wood was put in their place. Theſe wooden entrails however were afterwards removed by order of Paul III, becauſe the common people began to entertain a greater veneration for them than even for the virgin Mary herſelf. Terſellini's words are, *Quia ruſticani homines Lauretanum templum ingreſſi, animis tali ſpectaculo occupatis, Deiparam ſegniore cplebant curâ, tandem ea* [exta] *tolli placuit.*

Of the many fabulous ſtories related here with the greateſt air of truth, many of which are made public in printed narratives, I ſhall only mention one more, concerning a votive piece ſent hither from the Netherlands in the year 1586. This was a wax taper weighing three hundred pounds. The donor of this remarkable gift was a Flemiſh officer in the duke of Parma's troops, who, being once ſent with eight others of the cavalry to reconnoitre the enemy, fell into an ambuſcade, and was attacked by a body of three hundred men, horſe and foot. Under ſo vaſt a diſparity, the Flemiſh officer addreſſed himſelf to the holy virgin, who inſpired him and his handful of men with ſuch courage and vigour, that they not only maintained a ſharp action for two hours, till relief came; but at laſt entirely routed the enemy. In this hot action not one of the nine heroes, nor even of their horſes, received any wound. The votary ſent the above-mentioned taper to Loretto to burn there on certain days before the Caſa Santa; and likewiſe a ſum of money, the intereſt of which was to procure ſuch another candle when this ſhould be burnt out, without ſo much as mentioning his name; which piece of humility may to ſome appear no leſs extraordinary than his victory *.

Veſtry. On the ſouth ſide of the great church ſtands the veſtry, which is peculiarly appointed for thoſe prieſts who officiate

Paintings. in the holy houſe. The paintings in it are by Raphael, Andrea del Sarto, Parmegiano, Frederico Barocci, Guido Rheni, Mutiano, Tintoretto, Paolo Veroneſe, Tearini,

Treaſury. Schidoni, Cantarino, and Fanelli. Adjoining to this veſtry is a large ſaloon, the cieling of which was painted by Po-

* Turſellini, *lib.* v. c. 18.

merancio,

merancio, and the pavement is inlaid with marble of various colours. This apartment contains a treaſure worth many millions, conſiſting of the moſt valuable jewels and offerings made to the virgin Mary, which are not uſed in decking out her image. It is remarkable, that this prodigious treaſure has been accumulated within theſe three centuries; for all the gifts and donations belonging to the Caſa Santa, in the year 1470, amounted to no more than ſix thouſand ducats. Theſe jewels, *&c.* are kept in ſhrines within the wall, which are ſecured with cloſe grates, and cannot be viewed without aſtoniſhment. In the middle of each grate is the figure of a cock. The eccleſiaſtics who attend on ſtrangers here, have a wand with which they point to every piece as they give an account of it: the ſame method is alſo obſerved in the ſanctuary of the holy houſe. To enumerate every particular piece of this immenſe treaſure would be almoſt impoſſible; and I believe it will be more to your ſatisfaction that I confine myſelf to the moſt remarkable curioſities to be ſeen here, which are as follows:

Moſt remarkable curioſities at Loretto.

1. The crown and ſceptre enriched with jewels, which queen Chriſtina, after her abdication of the throne of Sweden, brought hither and offered to the virgin Mary.

2. A golden crown ſet with rubies, pearls, and diamonds, preſented by a princeſs of Ragotzi.

3. Two branches of coral near a foot and a half high.

4. A crown of *lapis-lazuli*.

5. A crown of agate.

6. A robe which Iſabella a princeſs of the houſe of Bourbon, and queen to Philip IV. king of Spain, brought hither, and had fitted for the Madonna di Loretto. It is enriched with ſix thouſand ſix hundred and eighty-four diamonds.

7. An emerald four times as big as a man's head, in which, as in a matrix, are to be ſeen a great many ſmaller emeralds incloſed. For this valuable natural curioſity, which was offered to the virgin by Philip IV, king of Spain, an Engliſh gentleman offered ninety thouſand *ſcudi*, or crowns.

8. In another ſhrine is a very large amethyſt ſet in gold, but not ſo big as the emerald before-mentioned.

9. A chain of the golden fleece preſented by the ſame king Philip, which is ſet with ſo many fine rubies, pearls, and diamonds, that it deſerves to be reckoned one of the moſt valuable pieces in this treaſury.

10. A golden candleſtic ſet with rubies, opals, emeralds, pearls, and diamonds, weighing twenty-three pounds, and of very curious workmanſhip, offered by prince Camillo Pamfili.

11. A crown ſet with pearls and rubies, preſented by the above-mentioned princeſs of Ragotzi.

12. A miſſal, the cover of which is adorned with twelve large topazes, given by Ferdinand II, great duke of Florence.

13. A pearl looked upon as invaluable, and the moſt extraordinary jewel in this treaſury; nature itſelf (as is pretended) having delineated on it the holy virgin, ſitting on a cloud, and holding the infant Jeſus in her arms. To this art has contributed nothing, as pearls will not admit of it; but it muſt alſo be allowed, that imagination muſt ſtrongly aſſiſt the eye to make out any diſtinct figure on it. However, this pearl (the donor of which has out of humility concealed his name) is, by reaſon of its extraordinary ſize, very valuable. Sir Hans Sloan of London is poſſeſſed of a fine pearl, to which ſeveral others are concreted in the form of a bunch of grapes *. Pieces of marble plainly repreſenting Apollo and the Muſes have been diſcovered by the ancients: Pliny (*Hiſt. Nat. lib.* xxxvi. *c.* 5.) mentions a repreſentation of Silenus found in a block of Parian marble.

14. A pearl of the bigneſs of a pigeon's egg, preſented by the marquis del Vaſto, one of the chief commanders under Charles V.

15. A piece of virgin gold, as it came out of the mine, weighing eleven ounces.

16. A ſet of altar-furniture of amber, with a *palliotto*, *&c.* ſet with between ſix and ſeven thouſand pearls, beſides diamonds and rubies, and valued at two hundred thouſand crowns. This was ſent as an offering, in the year 1639, by Catharine Zamoiſcia, dutcheſs of Oſtrog, the high chancellor of Poland's lady.

* This is not the firſt time our author has made mention of Sir Hans Sloan's *Muſeum*: and indeed the value and magnificency of it is ſo great, that for ſome time paſt the learned world has been in expectation that an act of parliament would paſs, to prevent the curioſities in it from being diſperſed, after the deceaſe of its worthy poſſeſſor. [This *muſeum*, after the death of Sir Hans Sloan has been purchaſed by the public, according to act of parliament, and is now called the *Britiſh Muſeum*.]

17. Another

17. Another complete ſet of altar-furniture, with a crucifix, the canopy, veſtments, &c. all ſet with coral, and preſented a few years ago by prince Avellini of Naples.

18. The imperial eagle ſet with diamonds.

19. The ſame entirely made of diamonds, with a brilliant of an uncommon ſize and luſtre on the breaſt, which is of the fineſt water in the whole treaſure. This work, with the golden fleece appendant to it, which is likewiſe enriched with valuable diamonds, is one of the fineſt pieces in the whole treaſury, and was the offering of the empreſs Mary, mother to the emperor Leopold I.

20. A ſhip of gold, being a votive piece of a princeſs of Mansfeldt, who imagined, that, by the aſſiſtance of the virgin Mary, ſhe was ſaved in a ſhipwrec.

21. The virgin's ſtatue of amber, on a pedeſtal of gold.

22. A diamond weighing ſeventy-three grains, offered by prince Carlo Doria.

23. Two ſilver candleſtics, one weighing a hundred and nine, the other a hundred and twelve pounds, preſented by cardinal Pauluſi d'Altieri.

24. The imperial eagle, of gold, flying into the virgin Mary's lap, enriched with diamonds and pearls, preſented in the year 1700 by prince Vaſto.

25. Two golden candleſtics, inlaid with agate, chryſolite, *lapis-lazuli*, hyacinths, and topazes, of excellent workmanſhip, preſented two years ago by Violanta Beatrix, hereditary princeſs-dowager of Florence, of the houſe of Bavaria, on her coming to Loretto.

26. A ſilver *oſtenſorium*, ſo weighty as ſcarce to be carried by a ſingle man, the gift of the ſame princeſs.

27. A large golden crucifix, enriched with ſix ſapphires of an extraordinary ſize, and a great number of diamonds, the offering of cardinal d'Acugna of Portugal.

28. The pretender to the crown of Great-Britain, coming to Loretto ſome years ſince with his lady, offered a golden angel about a foot in height; which the virgin ſhould look upon as an inſtance of extraordinary devotion, as he could but ill afford ſuch coſtly preſents. Pretender's offering.

29, 30. Two regal crowns, one enriched with pearls, the other larger, and richly ſet with diamonds, both tokens of the great reſpect which the above-mentioned princeſs Ragotzi bore to the virgin Mary.

31. A beautiful goblet of *lapis-lazuli* on an emerald ſtand, embelliſhed with three golden ſyrens, eight diamonds, ten

pearls, and twelve rubies: the cover is of rock-cryſtal ſet with large rubies and diamonds. This was the gift of Henry III. of France, with a view of obtaining from the mother of God an heir to his crown, as is expreſſed in theſe words on the pedeſtal of the cup:

Ut quæ prole tuâ Mundum Regina beâſti,
Et Regnum & Regem prole beare velis.
Henricus III. Franc. & Polon. Rex Chriſtianiſſ.
Anno MDLXXXIV.

'That thou, O adorable queen, who haſt bleſſed the 'world by thy offspring, wilt be pleaſed to bleſs the king 'and kingdom with royal iſſue, this is offered by his moſt 'Chriſtian majeſty Henry III, king of France and Poland. '1584.'

This rich offering, however, did not procure the deſired effect.

32. A ſilver ſtatue, weighing a hundred and fifty-three pounds, given by Adelaide electreſs of Bavaria.

33. A gold ring, ſet with a moſt beautiful emerald, put into the offering-box by a perſon unknown, with this billet faſtened to it:

Virgo Singularis,
Mites fac & caſtos,
O Amor, qui ſemper ardes,
Et nunquam extingueris,
Accende me,
Suſcipe me ſervum tuum B.

'O thou, of virgins the moſt extraordinary, render them 'mild and chaſte; and thou, Love, whoſe bright flames 'are never extinguiſhed, inflame me, and accept thy 'ſervant B.'

The meaning of this petition I leave to be unriddled by others.

34. A large golden heart, enriched with diamonds, in which is a repreſentation of two diamond eyes of curious workmanſhip. Theſe were the offerings of Chriſtina dutcheſs of Savoy.

The number of ſuch votive pieces ſet with jewels is above three hundred, excluſive of the ſingle jewels often ſent

or

or put into the box, without mentioning the votary's name.

35. A large ſilver altar.

36. The city and citadel of Nancy in Lorrain, of ſilver chaſed, three ſpans and a half in breadth, and betwixt five and ſix in length.

37. The Baſtile, in ſilver, ſent hither by the prince of Conde; likewiſe a repreſentation of the cities of Milan, Ferrara, Bologna, Aſcoli, Fermo, Recanati, Ancona, Monte Santo, Sarnano, Saverne, &c. alſo the entire lordſhip of Montalto, all of ſilver, which I think may be called the moſt valuable geographical collection in the world.

Some part of it has been put into three other veſtries, where are alſo kept the twelve apoſtles in ſilver, altogether weighing four hundred and twenty-five pounds, or eight hundred and fifty marks, with an incredible number of other ſilver and gold ſtatues, &c. The ſilver pieces are not uſually ſhewn to ſtrangers, as they make too mean an appearance among the more coſtly and valuable jewels; although the prodigious number of ſuch pieces makes ſome amends for the baſeneſs of the metal, when compared to the reſt.

Votive pieces melted down.

It is, however, not improbable that a great number of tablets and votive pieces, that make no great ſhew, are continually melted down and ſent to the mint. The ſuperfluous jewels alſo, which are not employed in ornaments, are converted into money, for a better uſe; eſpecially if they have been offered by perſons long ſince dead; or, if from other circumſtances, no further enquiry after them is to be apprehended. This I know, that foreign jewellers find their account in viſiting the convents in Italy, and get many a valuable jewel for a ſmall ſum of ready money, which the monks are very fond of; ſecrecy being ſtrictly enjoined on both ſides. Poſſibly in many convents, &c. the number of jewels is kept up, and only an exchange is made of a fine ſtone for a leſs valuable one, with ſome allowance. This is a kind of embezzlement which a ſhort ſpace of time puts beyond the poſſibility of a detection.

Church jewels clandeſtinely ſold and changed by monks, &c.

Miraculous diſcovery of a thief.

In the above-mentioned Sara del Teſoro, on a ſtone in the pavement is inſcribed the date 1626, as a memorial of a thief, who, in that year, found means to convey himſelf into this place, ſo proper for him to exerciſe his trade in; but the pavement, as it is ſaid, immediately opened, and ſwallowed him up to his waiſt, ſo that, being unable to ſtir, he was taken, and ſuffered the puniſhment of his intended ſacrilege.

Others

Others relate this ſtory with ſome additional circumſtances: however, the deſign of them all is to deter people from any future attempt, by citing ſuch dreadful examples of judgments inflicted on the ſacrilegious.

The people of Loretto, whatever reaſon they may have to depend on the inviſible protection of the virgin Mary, eſpecially as to what concerns the treaſury conſecrated to her, do not think it adviſable to put it to the trial: for the window of the treaſury is not only ſecured with a ſtrong grate, but the city is alſo fortified. Theſe fortifications, according to an inſcription on one of the baſtions, were built in the year 1521, in the pontificate of pope Leo X, and are indeed a ſufficient ſecurity againſt any ſudden attack of pirates, but otherwiſe of little importance; for in many places the houſes ſupply the place of walls.

ortifications.

The Turks do not endeavour to make themſelves maſters of Loretto.

Loretto is generally without a garriſon, ſo that it ſeems ſomething ſtrange the Turks have not made greater efforts for getting into their hands the precious booty kept there than they have hitherto done. It can hardly be their reverence to the virgin that reſtrains them; though the people of Loretto pretend, that even the Turks, in any extremity at ſea, have often recourſe to her, and expreſs their acknowledgments of her aſſiſtance by ſending to Loretto very valuable preſents. The Roman-catholics, indeed, affirm, that, in all the attempts which the Turks have hitherto made againſt Loretto, they have either been repelled by ſome extraordinary miracle, or miſcarried by a ſupernatural panic. But all theſe miracles have not produced ſuch a confidence in the inhabitants as to put the affair upon ſuch an iſſue; the treaſure being, upon the leaſt appearance of danger, ſent away to Ancona, or ſome other place of ſecurity. General Langallerie and the count de Linange are highly cenſured, that, among all their enterprizes, which moſtly turned upon chimera's and impoſſibilities, they never thought of attacking Loretto. But the reaſon why the Turks do not make any formal attempt upon this place may probably be owing to the ſhallowneſs of the Adriatic, which in theſe parts has not a ſufficient depth of water for large ſhips to approach the ſhore. Beſides, Loretto being three Italian miles from the ſea, and in an open country, no deſcent can be made with ſuch ſecrecy and expedition as not to alarm the whole neighbourhood, who are ready to venture life and fortune in defence of their virgin, and would be ſoon in arms. The burghers of Loretto amount to above three hundred, and the inhabitants in the town and the two ſuburbs are reckoned

The reaſon of it.

to

to exceed ſeven thouſand; and a Turkiſh ſquadron is no ſooner known to be at ſea, than a ſtrong garriſon is immediately ſent hither.

In going out of the church, on the right-hand, is a ſtatue of Sixtus V, ſitting on a pedeſtal decorated on every ſide with baſſo-relievo's, all of bronze, by Antonio Calcagni. Statue of Sixtus V.

In the great area before the church is a beautiful marble fountain, made at the expence of Paul V, to whom the town owes the fine water it receives, by means of an aqueduct from a neighbouring hill. In the palace, which ſtands in this area, the clergy, the officers of the holy houſe, and the governor of the town have apartments, beſides thoſe appointed for perſons of diſtinction, who come hither upon pilgrimages. Here are alſo the wine-vaults belonging to the Caſa Santa, which are a hundred and fifty-eight common paces in length, conſiſting of twelve apartments. In theſe vaults are generally kept a hundred and forty large caſks of wines, one of which holds above four hundred and twenty barrels, allowing ninety Paris *chopines* to a barrel. Another caſk contains three hundred and ſixty-five barrels; and out of it three ſorts of wine are drawn through one cock, *viz.* white, claret, and a deep red wine. Over the wine-cellar are the kitchens, offices, and diſpenſary. In the latter are three hundred and ſixty-eight gallipots, moſt of them very large and with covers, which are extremely valued on account of the paintings on them, ſaid to be the work of the great Raphael. The ſubject of theſe paintings is a medley of ſtories taken from the ſcriptures, Roman hiſtory, and Ovid's Metamorphoſis, *&c.* Theſe pots were preſented by one of the dukes of Urbino, Raphael's birth-place, and are a collection which the Italians never mention but with raptures: they would alſo fain make us believe, that one of the great dukes of Florence offered to exchange them for ſilver pots of the ſame bigneſs. For the four evangeliſts and St. Paul, Lewis XIV. of France is ſaid to have offered their weight in gold. Queen Chriſtina of Sweden offered ſix thouſand *ſcudi* for five others; her majeſty, as the ſtory goes, preferring this collection to all the other curioſities of Loretto, becauſe the richeſt jewels, ſilver, gold, *&c.* may be equalled, and conſequently the loſs of them may in ſome meaſure be repaired; whereas pots ſo exquiſitely painted were not to be matched. That princeſs is ſaid, on the refuſal of her offer, to have borrowed a very fine piece of porcelain; but never had the honour to return it. Gallipots painted by Raphael.

If

Whether they were really painted by Raphael.

If all thoſe earthen veſſels ſhewn in different places, to which Raphael's name gives a very conſiderable value, were actually painted by that maſter, he muſt have had little elſe to do. But probably there is not a ſingle piece of that kind, done by him, extant; unleſs perhaps a few, which he painted by way of amuſement in his younger years. Poſſibly Battiſta Franco, an ingenious Venetian painter, who, according to Vaſari, when he deſigned for ſuch porcelain veſſels, drew from copper-plates of the works of Raphael and other celebrated maſters, gave riſe to this miſtake. Something of that kind, however, may have been done by Raphael himſelf; for baron Tallis of Venice has in his hands a letter from that eminent artiſt, wherein he acquaints the dutcheſs of Urbino, that he had finiſhed the deſigns which that princeſs had deſired for a ſide-board of porcelain *.

Arſenal.

The arſenal is in one of the upper ſtories, and is pretty well furniſhed. Among other votive pieces offered by pilgrims, here are ſeveral arms; among which is a ſhort piſtol made by one of the dukes of Urbino. Here is another piſtol, preſented about two years ſince by a foreigner, which is hardly four inches long; it is of moſt curious workmanſhip, and carries a ball about the ſize of a pepper-corn. Two ſmall field-pieces, ſaid to be taken, about two hundred years ſince, from the Turks, who had landed to pillage Loretto, are likewiſe ſhewn here; and a large bomb charged. It is ſaid that the latter was concealed in a large wax taper ſent by the Turks as an offering to the virgin for ſome pretended deliverance, and that, if it had burnt to the bomb, the whole Caſa Santa would have been blown up; but that by the miraculous foreſight of the virgin Mary this dreadful miſchief was prevented. One cloſet is full of prohibited weapons which have been offered to the virgin.

Story of a wax flambeaux.

Bells.

From the arſenal you aſcend to the apartment where the bells given by ſeveral popes are hung. The largeſt of theſe is called Loretto, and weighs ten tons: it was the gift of Leo X.

The revenues and expences of the holy houſe.

The clergy here allow, that the annual revenue of the Caſa Santa, from lands and other ſettled funds, amounts to twenty-nine or thirty thouſand *ſcudi*, excluſive of preſents and offerings, which, from the reſort of many thouſands of

* *Vide D. Vincenzo Vittoria's Oſſervazioni ſopra il Libro della Felſina Pittrice, Rom.* 1703.

votaries,

votaries, muſt be very conſiderable. However, that the ſuperſtitious may not be wanting in their liberality, all kinds of arguments are uſed by the clergy, both verbally and in print, to make ſtrangers believe, that their neceſſary annual expences exceed the ſettled yearly income by ten thouſand *ſcudi*; at the ſame time intimating, that it is the indiſpenſable duty of every pious Chriſtian to contribute. According to their computation, no leſs than fourteen thouſand pounds of wax is every year conſumed in the holy houſe and the church, which quantity is valued at three thouſand two hundred and twenty *ſcudi*. I ſhall not examine into the truth of this article, no more than that of four hundred and twenty *ſcudi* expended for lamp oil: but other articles are ſtill more exaggerated, *viz.* the annual expence of maintaining the twenty Jeſuits, and other prieſts, is ſaid to exceed the ſum of five thouſand *ſcudi*; the twelve canons ſix thouſand; and the other officers about ſixteen thouſand *ſcudi*. The *Collegium Illyricum*, founded by Gregory XIII, for the education of thirty Sclavonian youths in philoſophy and divinity, was, by order of Clement VIII, removed from hence to Rome.

Trade of the inhabitants of Loretto.

The trade carried on by the inhabitants of Loretto, beſides what they get by entertaining of ſtrangers, conſiſts in making and ſelling medals, crucifixes, images of the virgin Mary, painted paper caps, ribbons, roſaries, *&c.* which are bought by the credulous papiſts as amulets.

Deſcription of the town of Loretto.

The walls of Loretto are about half an Italian mile in circumference, and yield a delightful proſpect on one ſide of the ſea, and a beautiful vale finely cultivated; and, on the other, of its elegant ſuburbs, which extend to Monte Reale along a ſtraight broad road. About ſun-ſet in clear weather the mountains of Croatia may be diſcerned, though they are a hundred and fifty Italian miles diſtant from Loretto.

Entertainment at Loretto.

The vaſt concourſe of foreigners neceſſarily occaſions a great conſumption of proviſions at Loretto. The innkeepers are for impoſing as much as they can upon ſtrangers; but the entertainment is here generally very good. The inhabitants behave civilly to travellers; and at the poſt-houſes from Rome to Bologna a perſon has a much better ſort of people to deal with than on the rout from Florence to Rome; for their frequent converſation with ſtrangers probably contributes to mend their manners. It is alſo obſerved, that the lower claſs of people are much more reaſonable in their demands, *&c.* from thoſe travellers who return from Rome, than from ſuch as travel towards that city; for they conclude that

that the latter are ſtrangers to the cuſtoms of the road, and therefore think it allowable to take all advantages they can of the unexperienced.

The country about Loretto as well as the town itſelf ſwarms with beggars; with whom it is cuſtomary in ſpring to ſtrew flowers in the road when ſtrangers approach, who cannot ſee ſuch an honour paid them without giving a ſmall gratuity in return for it.

Cirolo or Scirolo. At the diſtance of a few Italian miles from Loretto towards Ancona, lies the little town of Cirolo or Scirolo, famous for the reſort of pilgrims on account of a miraculous crucifix. It is a common ſaying here, *Chi e andato à Loreto, e non à Cirolo, ha viſto la madre, e ha laſciato il figliolo*; i. e. 'Whoever goes to Loretto and not to Cirolo viſits the mother, and takes no notice of the ſon.' But in reality this is only another invention to drain the pilgrims purſes. The votive pieces to be ſeen here are very inconſiderable; and a traveller who goes to Cirolo only out of curioſity, will find that he has quitted the road to little purpoſe. The wine of this country is very good; and poſſibly may be that which Pliny (*Hiſt. Nat. lib.* xiv. *c.* 6.) claſſes among the beſt Italian wines under the name of *vinum Anconitanum*; but the wine now made at Ancona and in the neighbourhood of it is but very indifferent.

Globular ſtones. Before I cloſe my account of Loretto, I muſt obſerve, that, at certain times of the year, the ſea throws up globular ſtones here, the origin of which I cannot venture to account for, though poſſibly the roundneſs of them may be owing to the agitation of the waves: it muſt however be acknowledged, that there are ſeveral *ſtrata* of the earth, remote from the ſea, in which an infinite number of round ſtones are to be found; particularly about half a mile from Helmſtadt, near the convent of St. Marienthal in the iron mines in the country of Wirtemberg, and according to Agricola, near Polenza in the kingdom of Naples, where there are many ſuch ſtones to be ſeen of the ſize of a cannon-ball.

LORETTO, April 1730. I am, &c.

LET-

LETTER LXIII.

Account of ANCONA, and ſeveral Kinds of Fiſhes in the Adriatic Sea; of SENIGALLIA, FANO, PESARO, RIMINI, the River RUBICON; alſo of the Towns of CESENA and CERVIA.

SIR,

THE diſtance from Loretto to Ancona is fifteen Italian miles; and the road lies through a charming plain interſected by the rivers Muſone and Aſpido. Here I cannot but obſerve, that in no other chain of mountains ſo many ſources of brooks and rivers are to be found as on the eaſt ſide of the Appenines.

Ancona is badly built on an uneven ſituation, from which it derives its name, which is of Greek original. Over one of the gates are theſe words: Ancona.

Alma Fides, Proceres, veſtram quæ condidit Urbem,
Gaudet in hoc ſociâ vivere Pace loco.

'Fair Probity, which built this city, delights to aſſociate with Peace on this happy ſpot.'

The cathedral ſtands on an eminence, and affords a delightful proſpect of the town, and along the ſea-coaſt. In the portico before the church are two remarkable pillars reſting on two marble lions. This church wants light extremely. Cathedral.

This city beſides its out-works is alſo fortified with a citadel; but neither of them is ſufficient to hold out againſt an army. The harbour is very commodious *; but the trade is inconſiderable, which is generally the caſe in every part of the papal dominions: perſons of all religions are on an equal footing here, only they are not allowed the public exerciſe Fortifications. Harbour.

* There is a common ſaying in praiſe of the harbour, *viz. Unus Petrus eſt in Roma; una Turris in Cremona; unus Portus in Ancona*; i. e. 'The only Peter is at Rome; the only tower is at Cremona, and the only harbour at Ancona.'

of

Jews. of their religion. The Jews are very numerous in Ancona; however they live in a particular quarter, and are obliged by way of diſtinction to wear a bit of red cloth in their hats. Their ſynagogue is an oblong edifice with an arched roof,

Exchange. and is illuminated with ſeveral lamps. The exchange has a beautiful front, and over the entrance is an equeſtrian ſtatue, &c. Within it is a lofty ſpacious apartment, in which, among other ſtatues, are thoſe of Faith, Hope, Charity, and Religion. The harbour is ſecured by a ſtrong mole;

Triumphal arch. and near it is a triumphal arch, erected by the Roman ſenate to the emperor Trajan, Plotina his conſort, and Marciana his ſiſter, in gratitude for the great improvement made in this harbour by that emperor, at his own expence. This arch was formerly ornamented with great numbers of braſs ſtatues, trophies, and inſcriptions, and conſequently muſt have made a quite different appearance from what it does at preſent. The ſculpture, being cut on the large pieces of marble with which the arch is built, was not ſo liable to be demoliſhed, and could not be carried away; ſo that this arch was more magnificent, and calculated for a longer duration than moſt other monuments of antiquity of this kind. The marble for building this arch was brought from the iſland of Paros, and is ſo cloſely compacted, that the whole ſeems to conſiſt only of one block. On both ſides are four fluted pillars of the Corinthian order; and over the front towards the city is this ancient inſcription:

Ancient inſcription.

Imp. Cæſari. Divi. Nervæ. F. Nervæ
Trajano. Optimo. Aug. Germanic.
Dacico. Pont. Max. Tr. Pot. XVIIII. Imp. IX.
Cos. VI. P. P. Providentiſſimo. Principi.
Senatus. P. Q. R. quod. acceſſum.
Italiæ. hoc. etiam. addito. ex. pecunia. ſua.
Portu. tutiorem. navigantibus. reddiderit.

Betwixt the pillars on the front oppoſite to the city, and on the right ſide of the arch, are theſe words:

Plotinæ.
Aug.
Conjugi. Aug.

And on the left:

Divæ.

Divæ.
Marcianæ.
Sorori Aug.

The head of the mole is fortified, and eight or ten guns are generally mounted on it. There is a kind of wooden cover over it, ſupported in the center by a long pole fixt in the ground.

Beauty of the inhabitants of Ancona and to what owing.

The inhabitants of Ancona, eſpecially the female ſex, ſo far excel thoſe of the other parts of Italy in ſhape and complexion, that they ſeem to be quite a different race of men. The ſame may be obſerved of the inhabitants beyond Senegallia, Fano, and Peſcaro as far as Rimini. If it be true that the reſort of young gentlemen to the univerſities, and the numerous retinue of a court, greatly contribute to render Leipſic, Hall, and Dreſden, as it were, the nurſeries of fine women; the ſuperior beauty of the female ſex at Fano, Ancona, &c. may likewiſe be attributed to the great number of ſtrangers and pilgrims continually travelling through thoſe cities.

Eaſtern coaſt of Italy.

The eaſtern part of Italy is much more fertile and pleaſant than moſt parts on the weſt ſide, eſpecially if the coaſt from Genoa to Leghorn be included. The whole Adriatic ſea abounds in teſtaceous and other kinds of fiſh. A ſingular ſpecies of the former are the Ballani or Ballari found alive in large ſtones. The ſhell of this fiſh is thin, rough, and of an oblong figure: it is not unlike a date; hence they are called Dattili del Mare, or ſea-dates. They are chiefly found in the ſhallows near Monte Comero or Conaro, about ten Italian miles from Ancona. There is alſo a kind of clay found there very much reſembling brown earthen ware, and likewiſe ſeveral kinds of porous ſtones. Within the ſmall interſtices or pores of theſe ſtones and clay-clods, the ſpawn or fry of theſe Ballani are lodged. Here they are provided both with air and water, whilſt by their motion they gradually abrade the ſtone in which they are incloſed, and thus make themſelves room for their growth. The clay is hard within; but, as it is continually moiſtened by the ſea-water, the outſide is ſoft. Since the inhabitants of Ancona have obſerved that the Ballari, taken up in their harbour, were larger than thoſe of the Monte Conaro, they generally fetch them in boats from thence, and lay them within the mole; where, by the reſt and nutriment they enjoy from the depth and ſtrongneſs of the bottom, they ſoon come to perfection. In

Living fiſh incloſed in ſtones.

Ballani, or Dattili del Mare.

fiſhing for Ballari, ſuch ſtones are chiefly picked up as have the ſurface full of little holes; that being a certain ſign theſe fiſhes have inſinuated themſelves into them. Sometimes the aperture through which the ſpawn of the fiſh penetrated into the ſtone happens to be afterwards ſtopped up or covered with ſlime, ſo that it is not diſcernible, and yet the fiſh thrives very well. In breaking ſome of theſe ſtones taken up in the harbour, I have found twenty or thirty live fiſh in a ſtone, though not the leaſt fiſſure or opening was to be obſerved on the outſide; they always lie in a little cavity, which allows them no more room than is juſt neceſſary for opening their ſhell a little way, probably to take in the air and moiſture or nouriſhment. The only way of getting them out of the ſtone is by breaking it; for the paſſage through which they entered, is much too ſmall, even for the young fry to come out at. If two or more of theſe ſhells by their growth happen to come in contact with each other in the ſame ſtone, only one fiſh is found alive. Their propagation and increaſe may in ſome meaſure be explained by obſerving how butterflies, ſpiders, &c. lay their eggs in galls, or excreſcences of oak leaves. As to the poſition of the Ballani, it is not always exactly in the middle of the ſtone; however the thickeſt part of their body which attracts moſt nutriment is generally fartheſt from the ſurface. The inſide of the ſhell is white, but the outſide is of an aſh colour: the largeſt of thoſe found at Ancona are not much above a finger in length. When they are taken out of the ſtone, a gut reſembling a worm, of the length of one's finger, hangs to them, like that of the Solenes or Cappe longhe, as they are called at Venice. This is entirely white and full of clear water, which it ſquirts out when preſſed. Thoſe perſons that find a particular delicacy of taſte in them, ſay, that the Ballani do not feed on the groſs parts of the ſea-water, but as it were on the ſubtile dew that penetrates through the ſtone, and thus undergoes a kind of filtration. Both the fiſh and the juices of it are ſo luminous in the dark that one may ſee to read by it; and even water in which this fiſh has been ſqueezed, when put in a glaſs, emits an effulgence which laſts from eight to twelve hours. But this phænomenon is nothing extraordinary, as freſh oyſters when opened, and whitings, have alſo ſomething of a lucid appearance in the dark.

It muſt be in a great meaſure owing to cuſtom, that the Ballani are reckoned ſo palatable: however great quantities

of

of them are ſent to Rome, where they are reckoned *beccone di Cardinale*, or dainties fit for a cardinal. There is alſo a ſpecies of this fiſh found near Civita Vecchia, and likewiſe near Narbonne in France. Some naturaliſts call them *Pholides* or *Pholæ*, from a Greek word ſignifying a thing concealed*. In the diſtrict of Ancona, the ſtones in which they are found are called *Saſſi del ballaro*.

Oyſters are preſerved here alive in ſea-water for ſeveral years. At Ancona they are indeed very large, but flabby, and far from being palatable. Here is alſo a kind of ſea craw-fiſh, called Nocchia, in appearance like thoſe called lobſters in England; but of a more delicate flavour. Their claws are leſs than thoſe of craw-fiſh, and the head and tail of a very uncommon ſhape. The largeſt of this ſpecies is about four inches long: this fiſh is by ſome called *Squilla arenaria*. Oyſters. Nocchia.

Among other remarkable ſea-animals found in the harbour of Ancona and the Adriatic, is a fiſh called the Sepi†, which has a longiſh white ſhell on its head. Theſe ſhells are often found along the ſhore, and, when pulverized, are uſed for cleaning of plate. The Sepi.

Here is alſo the univalve ſhell-fiſh, which in Latin is called Patella, and adheres to the rocks. Through the ſmall aperture in its convex ſhell it expels its excrements. The Patella.

The name of Patella major is by ſome given to thoſe ſhells, which, on account of their variegated luſtre reſembling that of mother-of-pearl, are very much uſed in the decoration of grotto's and water-works: but their more common name here is Orecchia marina, and they are found not only in the Adriatic, but Neapolitan ſeas. The ſpiral tubes obſerved in theſe ſhells ſerve for imbibing the water. Orecchia Marina.

Another ſmall ſpecies of ſhell-fiſh are thrown in great quantities upon this ſhore, which ſeem to be inſcribed with Arabic characters. There is ſuch an infinite variety in this ſpecies, that I am apt to think two of theſe Bavarazzi del Mare, as they are called, could not be found that are perfectly alike. Bavarazzi del mare.

The Solenes, Fiſtulæ, Canales, or Ungues, as they are called in Latin, from the colour or ſhape of the ſhell, reſemble the handle of a razor; and at Venice are known by the name of Cappe longhe; but at Ancona they are called Cannolichii, Solenes.

* The Greek word φολὶς, in the plural number φολίδες, ſignifies the ſcale of a fiſh; ſo that there is a miſtake in the etymology above.

† Probably a ſpecies of the Sepia, or Cuttle-fiſh.

or Peſci Canelle. Theſe are alſo found in many parts of the Mediterranean.

Arca Noæ. The Concha Rhomboides, or Muſculus ſtriatus, Mitulus, alſo called Arca Noæ, is a ſhell covered with filaments like hair or wool.

Polypo Moſcardino. The Nautilus ſubtilis, which is diſtinguiſhed by the name of Polypo Moſcardino, is as white as the fineſt writing paper.

Noce di Mare. The Noce gentili di Mare, or Nuces Marinæ, are of the bivalve kind, ſtriated, and have a brown border. The fineſt of theſe ſpecies are found on the coaſts of Africa.

Chiocciola celata. The Chiocciola celata is a ſhell reſembling mother-of-pearl. It is rough within, and is ſecured with a cartilaginous cover adhering to it, like the nail of a man's finger. This is common almoſt to all the Turbinatæ, which, on this account, may be reckoned among the Teſtacea Bivalvia. The ſurface is ſmooth and variegated with red and brown, and marked with a ſpiral line. The above-mentioned cartilaginous cover is called, at Puzzuolo, Occhi di peſce, fiſhes eyes; and, in other places, Occhi di S. Luca, Umblici, Belliculi, and Pietre di Margarita.

Occhi di S. Luca.

Turbinatæ. Purpureæ. The Teſtacea Tubinata likewiſe abound in the Adriatic. To this claſs belong the Purpureæ Echinatæ, or Turbinatæ, Vermiculatæ, and Chermiſinæ, &c. The laſt name is ſaid to be derived from Chermi, an ancient town in Sardinia, where wool is ſaid to have been firſt dyed of a *cramoiſi*, or crimſon colour, with the red juice or blood of this fiſh.

Extenſive meaning of the word *purpureus* among the ancients. The word *purpureus* among the ancients was of a very comprehenſive meaning, and denoted any vivid and bright colour; ſo that it has been applied even to ſnow *. One ſpecies of the above-mentioned Turbinatæ is not only guarded with *aculei*, or prickles, at the opening; but even the intervals betwixt its volutations are ſo full of them, that this kind is very properly called *purpura aculeata*, which anſwers to the name Sconciglio ſpinoſo, as it is called by the Neapolitans.

Purpura aculeata.

Jacob's ſhells. In the Adriatic are likewiſe found the ſpecies called Jacob's ſhells, or Pectines, Ctenites and Conchites ſtriati: one half of the ſhell is almoſt plain and ſmooth, and the other

* *Albinovanus ad Liviam.-- purpureu ſub nive terra latet.* 'The daz-'zling ſnow conceals the earth.' Horace gives ſwans the epithet of *purpurei*, as Catullus does the oaken branches; and Anacreon calls Venus πορφυρα Αφροδίτη, i. e. 'effulgent Venus.'

convex;

convex; this is uſed in Holland, and other places for ſtewing oyſters.

The Tubulara Purpurea, Spongia rubra, or the Alcyonium Mileſium, is found here in very large pieces at a great depth in the ſea. It is of a beautiful colour, and reſembles red coral; which has induced ſome naturaliſts, though improperly, to claſs it among corals. This maſs is properly nothing but a congeries of ſeveral thouſands of fine tubes, which ſerve for neſts and receptacles to a certain ſpecies of ſmall worms. Tubulara Purpurea.

Here are ſeveral ſhells covered with filaments of a dark brown colour, not unlike coarſe hair. This is called Fucus Capillaris, and is frequently a foot or a foot and a half in length, when taken off the ſhell. Fucus Capillaris.

The Pilæ marinæ lie alſo very thick along this ſhore. Theſe ſeem to be only a maſs compoſed of ſlime, &c. Pilæ marinæ.

Among the ſmaller kinds of ſhells found here, are ſeveral of ſuch a ſingular, and, as it were, groteſque figure, that they cannot properly be ranged among the common claſſes; and therefore the Italians give them the name of Capriccioſe. Capriccioſe.

The largeſt ſhell-fiſh found on this coaſt are the Pinnæ, or Pernæ, ſo called from the reſemblance they bear to a gammon of bacon. The outſide of their ſhell is red, and at the acute angle of it generally grows a *byſſus marinus* to the length of five or ſix inches. The ſhell itſelf is two feet in length; and, from its largeneſs and ſhape, it might be of ſervice to thoſe Indian nations who are ſaid to cover their houſes with the ſhells of fiſh *. Pinnæ. Uſe of ſome ſhells.

The ſea near Ancona is obſerved to ebb and flow about a foot, or a foot and a half; which phænomenon gradually abates as the Adriatic approaches to its junction with the Mediterranean, Ebb and flood in the Adriatic.

* Peter Martyr, *lib.* iv. *Dec.* 3, relates, that ſome nations in India make the ſame uſe of the ſhells of fiſh as Adam and Eve did of fig leaves, as repreſented in the common pictures. Others poliſh them from the coarſe opaque cruſt, and make tranſparent panes for windows of them, as may be ſeen in Sir Hans Sloane's muſeum at London. At the houſe in the wood, near the Hague, is an oyſter-ſhell of ſuch a large ſize, as to ſerve as a baſon for a fountain. At Goa an oyſter of prodigious ſize was once accidentally drawn up with an anchor; and the fiſh, excluſive of the ſhell, weighed above a hundred pounds. The two ſhells of it are now in the royal muſeum at Copenhagen, each of which weighs about two hundred and twenty-four pounds. The circumference of them is about eight feet and a half, and the longeſt diameter near five. In the above-mentioned muſeum of Sir Hans Sloane is a prickly oyſter-ſhell, which is ſeven common ſpans in its greateſt diameter.

diterranean, and increaſes in its northern part towards the city of Venice.

Senegaglia. The town of Senegaglia, ſo called from the founders of it the Galli Senones, lies on the ſea-coaſt, about ſixteen Italian miles from Ancona; but has nothing worth the obſervation of a traveller of taſte. Betwixt the river Miſa, which runs through this town, and the little ſtream of Ceſano, are

Roman camp. ſome ancient ditches marking the limits of the Roman camp; and on the other ſide of the Ceſano ſome antiquarians imagine they have diſcovered the traces of the Carthaginian camp. So far, however, it is certain, that Aſdrubal (whoſe

Aſdrubal, where ſlain. name a neighbouring mountain ſtill bears) brother to the renowned Hannibal, loſt both his army and life in a battle fought in theſe parts *.

Fano. The diſtance from Senegaglia to Fano is two poſts, or ſixteen Italian miles. Thoſe who would perſuade the world that the country about the latter is the fineſt ſpot in Italy, certainly do a great injury to many other parts of it. Fano derives its name from a Fanum, or temple of Fortune, which anciently ſtood here. In commemoration of this, the image of Fortune is not only erected on the fountain in the market-place, but has alſo a place in the coat of arms of the town.

Triumphal arch. The greateſt curioſity here is a triumphal arch built of marble, which, after having withſtood the injuries of time, &c. till the year 1458, was then very much damaged by the cannon during the ſiege of this town. This arch had formerly three gates; but the ſmalleſt on the left-hand in coming from the town has been pulled down, to make room for St. Michael's church, and the other is ſtopped by a mean houſe; ſo that the middle gate is now the only one open, and over the arch of this not ſo much as the ox-head, which was formerly placed there, is left ſtanding. Some of the inſcriptions are over-run with weeds, and others effaced by time. However, they are copied under a ſketch of the triumphal arch itſelf, which is cut in the wall of the above-mentioned church of St. Michael.

Over this repreſentation of the arch are theſe words:

Effigies

Inſcriptions. *Arcûs ab Auguſto erecti, poſteaque tormentis ex parte diruti bello Pii II. contra Fanen. Ann. M.CCCC LXIII.*

* *Vide Livii Hiſt. ad finem.*

A re-

'A repreſentation of the triumphal arch erected by Auguſtus, part of which was afterwards demoliſhed by cannon in the war of Pius II. againſt the inhabitants of Fano, in the year 1463.'

On the upper part, where ſeven windows or doors are to be ſeen, is this ancient inſcription:

Divo Auguſto Pio Conſtantino Patri Domino. Q.

And underneath:

Imp. Cæſar. Divi. F. Auguſtus. Pontifex. Maximus. Coſ. XIII. Tribunitia. Poteſt. XXXII. Imp. XXVI. Pater. Patriæ. Murum. dedit.

Curante. L. Turcio. Secundo. Aproniani. Præf. Urb. Fil. Aſterio. V. C. Corr. Flam. & Piceni.

Vitruvius ſays, that this city took the name of *Julia Faneſtris*, in memory of Auguſtus, who built the walls of it; whereas before, according to Pomponius Mela, it was called *Colonia Faneſtris*.

In the cathedral of Fano are to be ſeen ſome admirable paintings repreſenting the annunciation, the Lord's-ſupper, and the gathering of manna, by Quercini; likewiſe the aſſumption of the virgin Mary, by Caraccioli. In the chapel of the virgin Mary are the fifteen myſteries of the roſary, painted by Domenichino. Cathedral.

St. Peter's church likewiſe deſerves notice, for its fine paintings, ſculpture, and cupola. On the high altar are two angels of white Carrara marble, by an eminent hand. The picture of Chriſt delivering the keys to St. Peter is by Guido Rheni. On each ſide of it are the raiſing of Tabitha from the dead by a Fleming; and St. Peter curing the lame man, by Simone Cantarini, who was called Peſareſe. St. Peter's church.

A nobleman, of the name of Torelli, built on the market-place at Fano a very elegant theatre for exhibiting comedies and opera's, which is made uſe of in carnival-time. Theatre.

Peſaro lies about eight Italian miles from Fano. Here is a fountain of mineral waters which, though its *jet d'eau* is nothing extraordinary, is very convenient for the inhabitants, and ornamented in a good taſte. In its upper baſon, which is in the form of a drinking-glaſs, are ſeveral ſea-goddeſſes Peſaro. Medicinal waters.

and ſea-horſes, which ſpout water out from above thirty different apertures. On one ſide of it are theſe words:

Piſauri Patritii ære publico.

'By the contribution of the nobility of Peſaro.'

And, on the other, the names of thoſe under whoſe direction the work was completed.

Statue of Urban VIII. On the great market-place is a ſtatue of pope Urban VIII. in a ſitting attitude, with the following inſcription on one ſide of the pedeſtal:

VRBANO VIII. P. O. M.
Civitas Piſaurenſis
Per egregia ejus prudentiæ conſilia
Cum univerſa ad Metaurum ditione,
Inter plurimas difficultates, ſine ſtrepitu armorum,
Ad Sedis Apoſtolicæ dominationem revocata,
Præclaro conſtantiæ ac moderationis exemplo
Sanctas Prædeceſſorum leges confirmante;
Mox præter alia plurima beneficia
Liberali condonatione
Sexaginta millium aureorum obſtricta,
Grati animi monumentum.

'This was erected as a monument of gratitude to Urban 'VIII. the greateſt and beſt of popes, by whoſe wiſdom 'and prudence the city of Peſaro, together with the whole 'country as far as the river Metaro, was again recovered 'without the violence of war, though amidſt many difficul-'ties, to the dominion of the apoſtolic ſee.' The ſame gra-'cious ſovereign, by an illuſtrious example, both of firmneſs 'and moderation, confirmed the ſacred laws enacted by his 'predeceſſors, and, among ſeveral other acts of munificence, 'remitted a tribute of ſixty thouſand crowns of gold that 'was due to him from the inhabitants of this city.'

On the other three ſides are inſcriptions in honour of cardinal Barberini the pope's legate, *&c.*

Fortifications. Peſaro is a large well-built city; but its fortifications are but very inconſiderable, though ſet forth with ſuch pomp of expreſſion in the following inſcription over the Rimini gate:

GUIDUS

GUIDUS UBALDUS DUX URBINI IIII. hoſtium pallori ac pavori, oppidanorum & ſuorum ſaluti atque ornamento Piſauri amplificatâ circummunitione, quam à ſe prius excogitatam Franciſcus Maria Pater ob vitæ brevitatem vix inchoatam reliquit, paternis veſtigiis prudentiſſimè inhærens admirabili ſtudio ac diligentiâ perfecit. M.D.LXIV.

'Guido Ubaldi, fourth duke of Urbino, having, to the 'dread and terror of his enemies, the ſafety of his ſubjects, 'and the ornament of Peſaro, enlarged its fortifications, 'and compleated with admirable diligence and ſkill the plan 'laid by his glorious father Franceſco Maria, whoſe untime-'ly death ſcarce permitted him to ſee the beginning of this 'public work. 1564.'

The Peſaro figs are accounted the beſt in all Italy, and even preferred to thoſe of Sclavonia. Peſaro figs.

Poggio Imperiale, an ancient pleaſure-houſe of the dukes of Urbino, ſtands on a hill about an Italian mile from Peſaro, and is furniſhed with ſome good paintings by Genga. Here is alſo a fine orangery. Poggio Imperiale.

Along the coaſt as far as Peſaro, the country wears an agreeable aſpect; but the ſoil and road are none of the beſt, the latter being very ſandy for the laſt ſtage.

From Peſaro you enter into a fine corn country, divided into ſquare incloſures by rows of trees interwoven with vines. This whole tract of land belongs to the dukedom of Urbino, which the popes, on the demiſe of the laſt duke Franceſco Maria di Rovere in 1631, without male iſſue, have found means to get it into their hands. The ſaid duke, by his will ſigned in 1626, had confirmed the papal claim, and in effect previouſly renounced his own title. But Victoria, daughter to his ſon Frederico Ubaldi, who died before him, and wife to Ferdinand II. great duke of Tuſcany (to whom ſhe was married in the year 1631, when ſhe was but eight years of age) obtained the allodial part of the dutchy, whence it comes to paſs that Poggio Imperiale and ſome other places in theſe parts belong to the ducal family of Florence. Diviſion of the dutchy of Urbino.

About an Italian mile from Catholica, which is ſeven miles diſtant from Peſaro, the road croſſes a canal by means of a bridge of one arch; however in dry weather there is not a drop of water to be ſeen under this bridge, though there is a

moſt

moſt oſtentatious inſcription cut in marble on it in honour of cardinal Altieri. It begins as follows:

Clemente X. P. O. M.
Torrenti crebris alluvionibus tumido,
Auctu ingentibus prædis,
Claudibus editis formidabili,
Pontem hunc opere magnifico juxta & commodo viatoribus
Pietate proximi Jubilæi Romam advocandis
Paluttius Cardinalis Alterius S. R. E. Camer.us
Imponendum ære ſuo curavit. Ann. Dom.
MDCLXXIV.

'Over this torrent, ſwelling with frequent floods, driving heaps of ruins along its rapid ſtream, and formidable for its numberleſs devaſtations, Paluti, cardinal Altieri, &c. has, at his own expence, built this bridge; a work, which beſides its grandeur affords convenience and ſafety to thoſe whom devotion ſhall incite to viſit Rome at the approaching jubilee. 1674.'

Catholica council againſt the Arians.

Catholica is a village ſo called from the orthodox biſhops, who in the year 359 withdrew to this place from the council of Rimini, where they had been out-voted by the Arians. This remarkable tranſaction is commemorated in the following inſcription on the wall, and not far from the entrance of the church:

Anno reparatæ Salutis CCCLIX,
Liberio Pont. Max. Conſtantio Imp.
Cum Hæreticorum fraudibus ingemiſcens Orbis terarum
Se Arianum eſſe miratus eſt,
Ex quadringentis Epiſcopis ad Synodum Ariminenſem convocatis
Perpauci orthodoxi in hunc locum ventitantes,
Ut ſeorſim ab Arianis ſacra facerent,
Et Catholicâ communione Catholicos impertirent,
Occaſionem præbuerunt, ut vicus ipſe Catholica nuncuparetur,
Cujus nominis rationem ac totius rei geſtæ memoriam
Cæſar Cardinalis Baronius Annalibus Eccleſiaſticis inſeruit,
Bernardinus Cardinalis Spada
Ad peregrinantium pietatem erudiendam
Amoremque ſuum erga patriam provinciam teſtandum
Hoc poſito marmore indicavit. Ann. Dom.
M. DC. XXXVII.

'In

'In the year of the Chriſtian Æra 395, in the reign of 'the emperor Conſtantius, and the pontificate of Liberius, 'when the whole world, with grief and ſurprize, ſaw itſelf, 'through the craft of hereſy, infected with the errors of 'Arianiſm; out of four hundred biſhops aſſembled at the 'council of Rimini, very few were found orthodox, who, 'by frequently reſorting hither to perform the divine offices 'apart from the Arians, and adminiſter to catholics a ca-'tholic communion, gave this village the name of Catholica. 'The origin of this name and the particulars of the whole 'tranſaction cardinal Cæſar Baronius has inſerted in his an-'nals of the church; and cardinal Bernardine Spada, in or-'der to teſtify his affection to his native country, has ex-'hibited it on this marble, for the information of devout 'pilgrims, in the year 1637.'

A few Italian miles from Catholica towards Rimini, are to be ſeen the ruins of the ancient city of Concha in the ſea; and farther on towards the left lies the republic of St. Marino. The freedom of this little commonwealth is more owing to the poverty of the individuals than the abilities of the governors. Concha. St. Marino.

Rimini or Ariminum was formerly a city of note, but is now extremely decayed, eſpecially ſince it received a fatal blow by an earthquake in 1671: however it is ſtill venerable for the many monuments of its ancient ſplendor. A little without the town towards Peſaro is a triumphal arch, on each front of which are two beautiful Corinthian pillars and two buſts. On that towards the country is this imperfect inſcription: Rimini. Triumphal arch.

Coss. Sept. deſignat. Oct. Aug. M. V. Celeberrimeis Italiæ vieis conſilio Senatus Pop. ---- lleis ---

On a pyramid on the other ſide:

Cos Ariminen. poss. id. Mart. M.DLXVII.

'Erected by the conſuls of Rimini, March 15, 1567.'

In the market-place is the following inſcription cut in ſtone:

C. Cæſar

Monument of Julius Cæsar.

C. Cæsar
Dict.
Rubicone
Superato
Civili bell.
Commilit.
Suos hic
In foro Ar.
Adlocut.

'Caius Cæsar the dictator, after passing the Rubicon, 'here in this area of Ariminum harangued his army to pre-'pare them for a civil war.'

On the other side:

Suggestum hunc vetustate collapsum Coss. Arim. mensium Novembris & Decemb. MDLV. restit.

'This ancient Suggestum, decayed by length of time, was 'repaired by the consuls of Rimini in the months of Novem-'ber and December, 1555.'

On the wall of the council-house is a stone with the following ancient inscription:

C. Cæsari Augusti. Cos. vias omnes a Rimin. 5 tern.

Underneath it is also this inscription:

Japanese ambassadors at Rimini.

Mantii Franci Regis Bungi, Michaëlis Protasii Arimanorum Regis, ac Barptolomæi Omuræ Principis, Juliani, Martinique Comitum, ab Japanor. remotiss. insulis ad D. Gregorium XIII. legatorum, ut jam susceptam Christi fidem profiterentur, optatiss. Ariminum adventui XVI. Kl. Julii publico sumptu, maximâque lætitiâ hosp. MDLXXXV. Sixto V. P. O. M. seden. S. P. Q. Ar. D.

'Manti Franco king of Bungo, Michael Protasi king 'of Arima, and Bartholomew prince of Omur, sent the no-'ble Julian and Martin ambassadors from the remote islands 'of Japan to pope Gregory XIII. in order to make a public 'profession of the Christian faith, which they had already 'embraced;

'embraced; who arrived at Rimini June 16, 1585, where 'they were entertained with the greateſt feſtivity and mag-'nificence at the public charge. In memory of this remark-'able tranſaction, the ſenate and people of Rimini have ſet 'up this monument in the pontificate of Sixtus V.'

Here are other inſcriptions relating to ſuch natives of this city as have deſerved well of the ſtate, by contributing to its proſperity after the plague, and by other ſignal ſervices. Other inſcriptions.

Behind the Capuchin convent are ſhewn ſome ruins, ſaid to have been an amphitheatre. Theſe being in a garden, and conſequently not very obvious to the public view, an index is cut on the outſide of the convent-wall, pointing with its finger to thoſe ruins, and over it are theſe words: Amphitheatre.

Amphitheatri olim P. Sempronio Cos. excitati reliquias indigitat Sen. Ar.

'This points to the remains of the amphitheatre built in the conſulſhip of P. Sempronius.'

On that ſide of the city which lies towards Ravenna, near a bridge over the Ariminum, now called Marecchia, is an inſcription, denoting that it was either built or repaired by Auguſtus and Tiberius. This bridge is two hundred feet in length, fifteen in breadth, and conſiſts of five arches. Ancient bridge.

In the middle of the area before the council-houſe is a magnificent fountain, on which ſtands a ſmall bronze ſtatue of St. Paul. Not far from this is likewiſe a buſt of pope Paul V. of braſs. Fountain.

The Franciſcan church was built, in the year 1450, by Sigiſmund Pandulfo, of the family of Malateſta, who for a long time were lords of Rimini, as is expreſſed in an inſcription over the main entrance. This Sigiſmund Pandulfo was two years commander in chief of the Venetian troops againſt the Turks in the Morea; and, having made himſelf maſter of the city of Sparta, brought back with him the bones of Themiſtius, a celebrated philoſopher of Conſtantinople, and one of the beſt commentators upon Ariſtotle. Theſe bones he depoſited in a marble tomb without this church, with the following inſcription: Franciſcan church. Malateſta family. Tomb of the celebrated Themiſtius.

Themiſtii

Themiſtii Byzantini
Philoſophorum ſuâ tempeſtate Principis reliquum
Sigiſmundus Pandulphus Malateſta Pand. F.
Belli Pelopon. adverſus Turcarum Regem Imperator,
Ob ingentem eruditorum, quo flagrat, amorem
Huc adferendum introque mittendum
Curavit. M.CCCC.LXV.

'These remains of Themiſtius, a native of Conſtantinople, the moſt eminent philoſopher of his time, were 'brought over by Sigiſmund Pandulfo Malateſta, ſon of 'Pandulfo, general in the Morean war againſt the Turks, 'who, being a friend and patron to learned men, depoſited 'them here, *A. D.* 1465.

Near this tomb are alſo ſix others in the church-yard, containing the remains of perſons eminent for their learning; among theſe are the civilian Sebaſtiano Vanti, and Robert Valturi who wrote twelve books on the art of war, which he dedicated to the above-mentioned Malateſta.

Tombs of Vanti and Valturi.

In one of the chapels in this church is alſo a marble buſt of the former.

A ſtatue of Sigiſmund Pandulfo, in complete armour, was ſet up in the famous armory at Ambras in Tirol by the archduke Ferdinand, with a large book in his hand, as an emblem of his affection to men of learning. He died in the year 1468; and, on the right-hand within the church, a monument is erected to his memory, with the following epitaph, in which the dipthong *æ*, according to the cuſtom of thoſe times, is expreſſed by a ſingle *e*:

Statue of Sigiſmund Pandulfo.

Sum Sigiſmundus Malateſte e ſanguine gentis,
Pandulfus genitor Patria Flaminia eſt.
Vitam obiit VII. Id. Oct. etatis ſue ann.
I. & L. menſ. III. D. XX. M. CCCC. LXVIII.

Epitaph on him.

'I am Sigiſmund, of the family of Malateſta; Pandulfo 'was my father, and Rimini my native place. He died on 'the ninth of October, 1468, aged fifty-one years, three 'months, and twenty days.'

Near this monument hang ſome old ſtandards, and at a little diſtance a helmet with two horns; but the diſtich annexed

nexed to them, in which Malateſta claſſes himſelf among the cornuted, is not very proper for a Chriſtian church:

Porto le corna ch'ogn'uno le vede,
Et tal le porta che non ſe lo crède.

'All the world is welcome to ſee my horns; it is no more 'than the fate of many a one who little thinks of it.'

Theſe lines, according Franceſco Sanſovini *, allude to his unfortunate marriages; who adds, that, if he did wear horns, he knew how to rid himſelf of the authors of his diſgrace; for he cauſed his two firſt wives to be poiſoned, and his third to be ſtrangled. His ſecond wife was a daughter of Nicholas margrave of Eſte and Ferrara; and the father of his third wife was no leſs a perſon than Franceſco Sforza duke of Milan.

On both ſides of the church are ſeveral tombs belonging to the Malateſta family. The church, as yet, is not roofed, but only covered with planks laid acroſs.

Travellers who have a taſte for letters ſhould not omit viſiting count Gambalonga's library at Rimini, which, purſuant to a deed of truſt, is kept in good order, and daily augmented. The building alſo in which the books are depoſited is elegant and well contrived. Count Gambalonga's library.

Rimini had formerly a good harbour; but it is now ſo choaked up with ſand, as ſcarce to afford depth of water ſufficient for paſſage-boats. The above-mentioned Sigiſmund Pandulfo Malateſta, ſeeing the marble with which the harbour was faced could be of no farther uſe there, removed it, in order to build the Franciſcan church with it. The ſea at that time had withdrawn half an Italian mile from its ancient limits; and at preſent the brick tower, which formerly ſerved for a Faro, or light-houſe, is ſurrounded with gardens. However, they ſtill ſhew on the coaſt the ſpot on which St. Anthony is ſaid to have ſtood when he preached to the fiſhes. Ancient harbour. Light-houſe. Place where St. Anthony preached to fiſhes.

A few Italian miles from Rimini you paſs by a bridge over the river Luſa, which by Clementini, Giacomo Villani, and other learned men, has been erroneouſly taken for the ancient Rubicon. Two miles on this ſide Ceſenatico the road croſſes the river Fiumeſino, and, ſcarce fifty or ſixty paces from thence, the Piſatello, which likewiſe diſembogues itſelf here- The river Luſa. Fiumeſino. Piſatello.

* *Dell' Origine delle Caſe Illuſtri d' Italia, p.* 368, *edit. Venet.* 1674.

abouts

abouts into the Fiumesino. The Pisatello, though it appears so shallow and small in any continuance of dry weather, was the river celebrated in the Roman history under the name of the Rubicon, as the limit betwixt the Italian provinces and Cisalpine Gaul*. For this reason the hostile views of Julius Cæsar plainly appeared by his passing this river with his army; for by the Roman laws no General could march the legions under his command out of the territories of his province into another, without an order from the senate and people of Rome. Likewise, in returning from an expedition, the army was not permitted to cross this river, and come into the *Regiones suburbicariæ*, without laying down their arms, on pain of being adjudged enemies to their country. Cæsar, being resolved to break through this law, frankly said, *Jacta est alea*; i. e. 'Now the die is cast;' since, after that, no amicable accommodation was to be expected. Lucan speaks of passage of the Rubicon in the following manner:

Rubicon the ancient limits of Italy.

Julius Cæsar's resolution at this river.

Jam gelidas Cæsar cursu superaverat Alpes,
Ingentesque animo motus, bellumque futurum
Ceperat: ut ventum est parvi Rubiconis ad undas,
Ingens visa duci patriæ trepidantis imago
Clara per obscuram vultu mœstissima noctem,
Turrigero canos effundens vertice crines,
Cæsarie lacerâ nudisque adstare lacertis,
Et gemitu permissa loqui: quò tenditis ultra?
Quò fertis mea signa viri? si jure venitis,
Si cives; huc usque licet. - - -
- - - - - - - - - - - - - - -
Fonte cadit modico, parvisque impellitur undis
Puniceus Rubicon, cùm fervida canduit æstas:
Perque imas serpit valles, & Gallica certus
Limes ab Ausoniis disterminat arva colonis.
- - - - - - - - - - - - - - -
Cæsar ut adversam superato gurgite ripam
Attigit, Hesperiæ vetitis & constitit arvis,
Hic ait, hic pacem temeratæque jura relinquo;
Te, Fortuna, sequor: procul hinc jam fœdera sunto.
Credidimus fatis, utendum est judice bello.

PHARSAL. *lib.* i.

'Now

* *Plin. Hist. Nat. lib.* iii. *c.* 15. *Octava regio determinatur Arimino, Pado, Apennino. In ora fluvius Crustumium, Ariminum colonia cum amnibus Arimino*

'Now Cæſar marching ſwift, with winged haſte,
'The ſummits of the frozen Alps had paſt,
'With vaſt events and enterprizes fraught,
'And future wars revolving in his thought.
'Now near the banks of Rubicon he ſtood;
'When lo! as he ſurvey'd the narrow flood,
'Amidſt the duſky horrors of the night,
'A wond'rous viſion ſtood, confeſs'd to ſight.
'Her awful head Rome's rev'rend image rear'd,
'Trembling and ſad the matron form appear'd:
'A tow'ry crown her hoary temples bound,
'And her torn treſſes rudely hung around;
'Her naked arms uplifted e're ſhe ſpoke,
'Then groaning, thus her painful ſilence broke;
'Preſumptuous man! Oh whither do you run!
'Oh whither bear you theſe my enſigns on!
'If friends to right, if citizens of Rome,
'Here to your utmoſt barrier are you come. ——
'- - - - - - - - - - - - - - - -
'While with hot ſkies the parching ſummer glows,
'The Rubicon in narrow currents flows:
'Through ſhallow vales it ſlowly winds its way,
'Loſing its ruddy waters in the ſea.
'Its bank on either ſide a limit ſtands
'Between the Gallic and Auſonian lands.——
'The leader now had paſs'd the torrent o'er,
'And reach'd fair Italy's forbidden ſhore.
'Then rearing on the hoſtile bank his head:
'Here farewell peace and injur'd laws he ſaid:
'Snce faith is broke, and compact ſet aſide,
'Henceforth thou, goddeſs Fortune, art my guide,
'Let fate and war the great event decide.'

ROWE.

Suetonius, in the life of Julius Cæſar, writes thus: *Cæſar - - conſecutus cohortes ad Rubiconem flumen, qui Provinciæ ejus finis erat, paullum conſtitit: ac reputans, quantum moliretur, converſus ad proximos, Etiamnum, inquit, regredi poſſumus: quodſi ponti-*

Arimino & Apruſa. Fluvius hinc Rubico, quondam finis Italiæ. Vid. Sidon. Apollinar. lib. i. epiſt. 5. 'The eighth diſtrict is bounded by Ariminum, 'the Po, and the Apennine mountains. On the confines, are the river 'Cruſtrumium, the colony of Ariminum, together with the river of that 'name, and the Apruſa. The river Rubicon was formerly the boundary of Italy on this ſide.'

culum transierimus, omnia armis agenda erunt. -- cap. 32. *Tunc Cæsar, Eatur, inquit, quo Deorum ostenta & inimicorum iniquitas vocat. Jacta alea est, inquit.* 'Cæsar, coming with his 'troops to the bank of the Rubicon, which was the boundary of his province, stood musing for some time on the importance of his design; and then, turning to those about him, said: "We may still retreat; but, if we once pass "this little bridge, a war is the certain consequence." Then Cæsar called out, "Let us march whither the omens of the "Gods and the perverseness of our enemies call us. The "die is now cast."

The Pisatello, an ancient boundary.

Scipio Claramonti of Cesena has in a particular treatise shewn, that the Pisatello, and not the Lusa, was the ancient Rubicon; and even at this day the neighbouring country people call it Rugon. What seems to put this beyond all doubt, in an ancient stone monument dug up on the banks of the Pisatello, and, at the desire of the inhabitants of Cesena, erected by cardinal Bivarola, late legate of Romagna. It is to be seen on the road leading from Rimini to Cesena, not far from the latter, and is commonly called *la Colonna di Rubicone.* Near the top of this pyramid are the following words:

Ancient monument and inscription.

S. P. Q. R. Sanctio ad Rubiconis pontem.

Underneath, on a large marble table, is this inscription:

Jussu mandatuve Pop. Rom. Cos. Imp. Trib. Miles, Tyro, Commilito, armate quisquis es, manipularisve centurio, turmæve Legionariæ, hic sistito, vexillum finito, arma deponito, nec citra hunc amnem Rubiconem signa, ductum exercitum, commeatumve traducito. Si quis ergo hujusce jussionis adversus præcepta ierit, fecerit ve, adjudicatus esto hostis S. P. Q. R. ac si contra Patriam arma tulerit Penatesque è sacris penetralibus asportaverit.
S. P. Q. R. Sanctio Plebisciti S. Ve C.

On the base are engraven these words:

Ultra hos fines arma proferre licebit nemini.

To these is added the following modern inscription:

Rubiconem

Rubiconem ponti ſubjectum tranſis, Viator,
Romano interdicto, Cæſaris auſu
Et adagio JACTÆ ALEÆ celebratum.
Flumini huic ſtabilem imponere trajectum
Ethnica diu vetuit pavida ſuperſtitio,
Catholica nunc ſuaſit ſecura Religio,
Innocent. X. Summo Pont.
Card. Donghio Legato
Anno MDCLIV.

'Traveller, thou paſſeſt the Rubicon, over which this 'bridge is built; a river famous for the ancient Roman pro- 'hibition, the bold attempt of Cæſar, and the adage of *Jac- 'ta eſt alea.* Superſtition had long deterred the pagans from 'building a bridge over this river; but the Catholic religi- 'on, leſs fearful, reſolved upon and performed this uſeful 'work in the pontificate of Innocent X. and the legateſhip 'of cardinal Donghi, in the year 1654.'

Ceſena. Ceſena lies wide on the left-hand, in the road from Rimini to Ravenna. Over-againſt it lies Ceſenatico, which has an excellent harbour and a commodious canal. Upon the bridge, on the Rimini ſide, ſtand two fine marble pillars of the Corinthian order. On one of theſe pillars is a repreſentation of a dragon, and under it are theſe words:

Ceſenatico.

Jo. Petrus Ghiſi.
Præſes P. C.

Inſcriptions on two pillars.

On the pedeſtal is the following inſcription:

Ut maris intumeſcentis
Undas occluderent
In hujus poſtea canalis ac portûs
Cuſtodiam & munditiem
Iterum ad fluendum quotidiè relaxandas,
Veteri ponte jam penè ætate
Confecto,
Novum hunc ære publico a fundamentis
Erexere
S. P. Q. C.
Anno Domini MDCCXVI.

'In order to ſhut up the waters of the ſea during the flood, 'and afterwards to let them out again when it ebbs, for the 'ſecurity and cleanſing this canal and harbour, the old

'bridge having been almoſt ruined through length of time, 'the ſenate and people of Ceſenatico erected this new one, 'in the year 1716.'

On the other pillar are the pope's arms, and the following words:

Gregorio XIII. *Pont. Max.*

'In the pontificate of pope Gregory XIII.'

Removal of the town of Cervia on account of the bad air.

About half-way betwixt Ceſenatico and Savio lies the epiſcopal city of Cervia, which at the beginning of this century entirely changed its ſituation, having formerly ſtood a quarter of a mile diſtant from the ſea. The inhabitants removed on account of the unhealthful air, from which, in its preſent ſituation, the town is entirely free. This new city is built with beautiful broad ſtreets, which for the moſt part are under covering. On that ſide of the city oppoſite to Savio, or Ravenna, over one of the gates is the following inſcription:

Cerviæ Urbem inſalubri damnatam cœlo,
Ad ſolitudinem jam diu redactam
In hujus apricam Adriatici plagam,
Clementiori perflandam aurâ,
Propinquo ſpectandam mari,
Nunquam antea tentato opere
Innocentius XII. & Clemens XI. Rom. Pontifices
Fulvii S. R. E. Cardinalis Aſtalii
Solicitudine allaborante,
Laurentii Corſini Eccleſiaſtici ærarii generalis Præfecti
Adſpirante ſtudio,
Michaëlis Angeli Comitis Maſæi Æmiliæ Queſtoris
Votis expoſcentibus,
Traduxerunt
Ann. Dom. MDCCIII.

'Popes Innocent XII. and Clement XI. by the indefatigable care of cardinal Fluvio Aſtali, the great diligence of 'Laurenzo Corſini, &c. removed the city of Cervia, which, 'being infeſted with an unwholeſome air, had long been reduced to a deſolate condition, into this high ſituation on 'the

'the coaſt of the Adriatic, that it might enjoy a more ſa-'lubrious air, &c. in the year 1703.'

One would ſcarce believe there could be ſuch a difference in the nature of the air within ſo ſmall a diſtance, did not experience in many inſtances ſhew it, eſpecially in hot climates.

Without the above-mentioned gate is a beautiful and broad canal, through which, in June, July, and Auguſt (namely, when the ſeaſon is hotteſt and drieſt) the water is let out into a low piece of ground covered with ruſhes and weeds, about half a mile in length, and in ſome places as broad. Here the heat of the ſun totally exhales the water, and the ſalt remains at the bottom and ſides, to the great profit of the court of Rome. The papal provinces Urbino, Ferrara, Ancona, Bologna, and Romagna, that lie near the Apennine mountains, have the greateſt part of the ſalt they uſe from theſe ſalt-works. Salt-works.

In the country beyond Rimini there is a viſible alteration for the worſe; but the ſoil is no where ſo barren as between Cervia and Ravenna; the ſea-ſhore being very ſandy, and the country full of moraſſes and fens. Barren country.

About three or four miles on this ſide of Ravenna, the road lies through a wood of *pigni** ; a tree perfectly like the pine, or rather the fir-tree, only it ſpreads into a broad crown at the top, and has ſomething of an aromatic ſmell. The fruit called *pigna* is larger than the pine-apple, and, when laid upon the fire, opens, ſo that the kernel may be taken out, and eaten without any farther preparation, or elſe put into ſoop. This fruit is no inconſiderable branch of trade here, and the huſks make a clear and excellent fire; but they are chiefly burnt in ſtoves. Pigni wood.

About two Italian miles on this ſide Ravenna lies the monaſtery of La Claſſe, which was founded in honour of St. Apollinaris, in the year 534, finiſhed in 548, and in 1721 rebuilt by pope Innocent XIII, and cardinal Cornelius Bentivolo, his legate (as appears by an inſcription on the right-hand of the portico at the entrance of the church.) The fathers call themſelves Monachi Claſſinſes, and alſo Camaldulenſes. The church doors ſtood open when I was there; but not a ſoul was to be met with either in the church, or in the convent; for the monks, on account of the unhealthful Convent of La Claſſe.

* *Jornandes de rebus Gothicis* mentions this wood.

air in these parts, as soon as the summer heats commence, quit the monastery in order to spend that season at Ravenna. On each side of the church are twelve very beautiful pillars of a lightish-grey marble. Here are also ten large stone coffins, being the repositories of so many bishops of Ravenna; and some of them, in their epitaphs, are called *sanctissimi* and *ter beatissimi*. Within the church, over the main door, is an inscription, signifying, that in 1653 the body of St. Apollinaris was brought hither from Ravenna. On the right-hand in going up to the high altar, is shewn, within a grate near the wall, the print of a foot, which is pretended to be an impression made by Gregory the Great in his ecstasy when he was struck with the sanctity of this place; but, by the direction of the foot that made this impression, the saint seems to have been rather leaving the church than coming into it. The door through which Gregory entered the church is at present walled up, and over it is to be seen the following inscription:

Quite deserted in summer. Church.

The print of St. Gregory's foot.

D. O. M. Sanctum
Gregorium M.
Pontificem ter maximum
Per januam hanc
Templum ingredientem,
Ob loci sanctitatem & majestatem
In extasin raptum,
Vestigium nudi pedis limini infixisse,
Quod antiquâ populi veneratione
Craticulâ ferreâ
coopertum est
In Urbe Ravennâ
Traditio & Fama
Viget.

'To God the greatest and best of beings.
'A tradition is still fresh at Ravenna, that Gregory the 'greatest of popes, entering the church through this door, 'and being struck with the awfulness and sanctity of this place, 'was rapt into an ecstasy, and left the print of his naked 'foot at the entrance; which the people, out of veneration 'to the saint, have long since inclosed within an iron grate.'

The high altar is insulated or detached from the wall, and of yellow marble: it is adorned with four beautiful Corinthian

thian pillars made of a kind of marble with white and black veins. About the altar is a good old moſaic work, repreſenting ſeveral ſaints, with their names inſcribed near them. On the left-hand in coming into the church, is the following inſcription on the wall:

Penance of the emperor Otho.

* *Otho III. Rom. Imp. Germ. ob patrata crimina auſteriori diſciplinæ Sancti Romualdi obtemperans, emenſo nudis pedibus ab Urbe Româ ad Garganum montem itinere, Baſilicam hanc & Cœnobium Claſſenſe XXXX. dies pœnitens inhabitavit, & hic cilicio ac voluntariis caſtigationibus peccata ſua expians, auguſtum dedit humilitatis exemplum, & Imperator ſibi Templum hoc & pœnitentiam ſuam nobilitat. Anno P. C. M.*

'The emperor Otho III, having, in compliance with the 'ſevere diſcipline which St. Romuald enjoined him for his 'ſins, travelled barefoot from Rome to mount Garganus; to 'complete his penance, reſided in this church and the con-'vent of la Claſſe, for forty days, expiating his ſins with 'hair-cloth and voluntary caſtigations. By this means the 'emperor made this church and his own repentance famous, 'in the year of Chriſt 1000.

LETTER LXIV.

Account of RAVENNA, FERRARA, FAENZA, and IMOLA.

SIR,

Ravenna.

RAVENNA, abſurdly ſuppoſed by ſome learned men to have been founded by Eſau, was, not only during the grandeur of ancient Rome, but a conſiderable time afterwards, very famous for the exarchate*, of which it was the ſeat. It contains at preſent ſcarce fifteen thouſand inhabitants, which bears ſuch a diſproportion to the convents, being no leſs than four-and-twenty, that the city muſt ſenſibly feel the weight of this uſeleſs load. Its former unhealthfulneſs has in a great meaſure been remedied by diverting the

Number of inhabitants and convents.

* The *exarchus* was the emperor's vice-roy in Italy, whoſe reſidence was at Ravenna. *Vid. Hiſt. Med. Ævi.*

course of the rivers Montone and Ronco from their ancient channels, and causing them to run close by the city; and by draining the stagnating putrid water from the marshy land about it.

Porta Pamfili.

In coming from Rimini you enter Ravenna through the Porta Pamfili, so called from the papal family of that name; and, as Innocent X. was of that house, the inscription on the gate begins thus:

Imperante columbâ Pamphiliâ, &c.

'Under the auspices of the Pamphilian dove, *&c.*

The Porta Cibo likewise derives its name from the cardinal under whose administration it was built.

Porta d'Oro.

On the Porta d'Oro is the following ancient inscription:

Ancient inscription.

Ti. Claudius. Drusi. F. Cæsar. Aug.
Germanicus. Pont. Max. Tr. Pot.
Cos. II. DES. III. Imp. III. P. P. dedit.

Palace of a Gothic king.

Among the antiquities of this city are shewn the remains of the palace of Theodoric king of the Ostro-Goths; and several superb pillars are to be seen in the upper part of it.

His tomb.

In the lower part is a large porphyry vessel, or sarcophagus, closed up, where formerly the remains of that monarch were deposited. It is decorated with sculpture, representing circles and lions heads. This sarcophagus is indeed something smaller than those at Rome, which I have already taken notice of: however, it is very well worth seeing, being no less than eight feet in length, four in breadth, and cut out of one block*. Near it is the following inscription:

Vas hoc Porphyriacum ol. Theodorici Gothorum Imp. cineres in Rotundæ apice recondens huc Petro Donato Cæsio Narnien. Præsule favente translatum ad perennem memoriam Sapientes Reip. Rav. P. P. C. MDLXIIII.

'This porphyry vase, formerly placed on the top of the 'Rotonda, and containing the ashes of Theodoric king of

* Besides this piece of antiquity, Ravenna boasts of another not less venerable; I mean the silver bowl made by Peter Chrysologus bishop of Ravenna, and preserved amidst all the ravages of the Barbarians.

the

'the Goths, was,' with the consent of Pietro Donato Cæsi 'bishop of Narni, and by order of the wise magistracy of 'the commonwealth of Ravenna, removed hither, for the 'better preservation of this valuable piece of antiquity.'

The church called the Rotonda lies without the city, and on the right-hand in going from the Porta Cibo. At present it looks like a ruined cupola, or chapel. Its diameter is about sixteen common paces; and its pavement, excepting in the dry summer months, is always under water. It is supposed to have been built by Amalasunta, king Theodoric's daughter, in the year 526. The most remarkable part of it is the roof, which is in the form of an inverted dish, and consists of one single stone, which, many years after this church was built, was split by lightning: it is as hard as a flint, and, according to an account written on vellum and kept on the altar of the chapel, was brought out of Egypt. The thickness of this stone is four geometrical feet, the circumference a hundred and fourteen, and the diameter one-and-thirty feet and two inches. Rotonda. Remarkable roof of a single flint.

It is difficult to conceive in what manner, at a time when the modern machines were in a great measure unknown, this huge mass, the weight of which cannot be less than an hundred tons, was raised to the top of this edifice. Indeed a person who has seen the stupendous obelisk at Rome, will the less wonder at this. Misson, *tom.* I. *p.* 293, makes this stone thirty-eight feet in diameter, and fifteen thick; but the last article is a gross mistake, the thickness at most not exceeding five English feet. I am surprised that any writer, who pretends to have been at Ravenna, should say, that this stone roof has an aperture in the center, like that in the Rotonda at Rome; for it is very certain that there is no such thing in the roof of the Ravenna Rotonda; and, though it be a little convex on the outside, a person may walk over every part of it. Its weight.

Round this stone formerly stood the statues of the twelve apostles, as appears from their names still to be seen on the pedestals, which project a little way out from the stone roof.

On the top of this roof, near the center, was formerly placed the porphyry sarcophagus mentioned above, with the remains of king Theodoric. According to a narrative written on vellum, and kept on the altar of the chapel, this sarcophagus, in the fifteenth century, was beat down by a King Theodoric's tomb.

cannon-

cannon-ball; but others will have it that this happened in the ſixteenth century, in the year 1512, when the French under Lewis XII. made themſelves maſters of Ravenna, and committed the moſt violent outrages, without any regard to the ſanctity of churches, &c. Thoſe authors who ſay, that in this expedition Lewis XII. made uſe of bombs, do not reflect, that, according to Blondel, in his *Art de jetter des bombes*, thoſe dreadful inſtruments of war were firſt made uſe of in the year 1588, at the ſiege of Wachtendonk: others are of opinion that they were not invented till the year 1639, and that their dreadful effects were firſt felt by the caſtle of La Motte. They ſeem to have the greateſt probability on their ſide, who think that the French ſoldiers threw down this ſarcophagus without the help of cannon; however, they deſtroyed the cover of it, which was made of gilt Corinthian braſs, and finely ornamented with baſſo-relievo's.

Invention of bombs.

On the right-hand without the Porta Cibo are ſome remains of the towers of the old caſtle. On the left-hand, where formerly the ſea beat againſt the city-walls, as is evident from the iron rings for making faſt the ſhips ſtill to be ſeen in them, is a large tract of land, finely cultivated; for Ravenna at preſent lies three Italian miles from the ſea. As Miſenum was the ancient port of the Roman fleet in the Mediterranean, deſigned to keep Gaul, Spain, Mauritania, Egypt, Sardinia, and Sicily in awe; Ravenna was the rendezvous of the other Roman fleet, appointed for the ſame purpoſe with regard to Epirus, Macedonia, Achaia, Propontis, Pontus, Crete, and Cyprus, as appears from Vegetius, *lib.* iv. and Suetonius, in the life of Auguſtus *. And it is not improbable that the convent of la Claſſe derives its name from the *claſſiarii* or marines, who uſed to encamp on that ſpot. Strabo deſcribes Ravenna as a city built on piles among moraſſes and ſhallows, and ſubject to frequent inundations; and adds, that it had a great many bridges, and that boats were uſed in going from one part of it to the other. But it is almoſt incredible to think how much things are now altered; for it is certain that the city ſtands on the ſame place as it formerly did, as appears from the old walls and other re-

How far the ſea is withdrawn from the city.

Roman fleet at Ravenna.

Great alteration in the ſoil about Ravenna.

* *Cap.* 49. *Claſſem Miſeni, & alteram Ravennæ, ad tutelam ſuperi & inferi maris, collocavit.* 'For the defence of the upper and lower ſea, he 'ſtationed a fleet at Miſenum, and another at Ravenna.' *Tacit. Annal.* iv. *cap.* 5. *Italiam utroque mari duæ claſſes, Miſenum apud & Ravennam præſidebant.* 'Two fleets, one at Miſenum, and the other at Ravenna, 'protected Italy in both ſeas.'

mains

mains of antiquity. To this place what Ovid says on another occasion is applicable:

- - - vidi factas ex æquore terras,
Et procul à pelago conchæ jacuere marinæ.

'I saw dry land where once the billows roll'd, &c.

This alteration is not of late date; for Jornandes, who lived in the middle of the sixth century, relates, that in his time the harbour was turned into delightful gardens*.

The ancient pharos†, or light-house, stands about half a mile from the city; it is at present in a ruinous condition, and of no manner of service. The pharos must be distinguished from the watch-tower within the walls, near the Palazzo de Spetti. The former is a square tower not entirely straight or perpendicular, but leans to one side. When any danger is apprehended from pirates, the inhabitants on the coast have notice of it by signals from this tower by lamps, or a fire made in it. Pharos.

The large market-place of the city is adorned with two lofty pillars of granate, upon which stand at present the statues of St. Victor and St. Apollinaris; but formerly when Pillars in the market-place.

* *A meridie Padus, qui & Eridanus, ab Augusto Imp. altissimâ fossâ demissus, qui septima sui alvei parte mediam influit civitatem: ad ostia sua amœnissimum portum habens, qui classem ducentarum quinquaginta navium, Dione referente, tutissimâ dudum credebatur recipere statione. Qui nunc, ut Fabius ait, quod aliquando portus fuerat, spatiosissimos hortos ostendit, arboris plenos, verum de quibus pendeant non vela, sed poma.* 'Towards the south 'the Po, otherwise called the Eridanus, Augustus conveyed into the city 'through a very deep canal, at the mouth of which was a delightful and 'spacious harbour, where, according to Dio, two hundred and fifty ships 'could lie in safety. Whereas now, to use the words of Fabius, the har-'bour is turned into spacious gardens, planted with trees, where fruit 'hangs instead of sails.' The quotation from Dio, that the harbour of Ravenna could contain two hundred and fifty ships, must have been in some piece of that author that is now lost, for it is not to be found in any of his works that are now extant. But it is impossible that the Po should ever run southward of the city, as that branch of this river running from Ferraro, called *Po di Primaro* or *Po d' Argenta*, is seven miles distant from Ravenna, to the north of that city.

† *Plinius, Hist. Nat. lib.* xxxvi. *c.* 12. *Usus Phari (Alexandrini) nocturno navium cursui ignes ostendere, ad pronuncianda vada portusque introitum: sicuti compluribus jam locis flagrant, ut Puteolis & RAVENNÆ.* The use 'of the Pharos (of Alexandria) is to hang ought lights, for the benefit 'of ships sailing in the night, that they may avoid shelves, or know they 'are near the entrance of a harbour. This is done in many other places, 'namely, at Puteoli and Ravenna.'

this

this city remained under the jurisdiction of Venice, the arms and the patron saints of that republic were to be seen on them.

Statue of pope Alexander.

In this area is also erected a brass statue of pope Alexander VII. sitting, which is the usual attitude in public monuments erected to the vicars of Christ. Behind this statue is

Memorial in honour of the virgin Mary.

a monumental inscription on the wall of a house, by which Ravenna testifies her gratitude to the holy virgin for averting the plague in 1631, when it raged all over the neighbourhood.

Farther on, under an arcade in the market-place, are eight small iron grates, which are said to have been gates taken from the city of Pavia, and set up as trophies of the valour of the inhabitants of Ravenna. The common people are persuaded that these gates were brought from the Holy Land, and that they were those which Samson carried

Gates of Gaza.

away from Gaza: if this were true, he had no extraordinary load to carry.

In the council-house are to be seen several inscriptions set up in honour of the pope's legates who presided here. Such a vice-gerent ordinarily presides here only three years; after the expiration of which time, a new patent is requisite to continue him in his office.

Statue of *Hercules Horarius.*

On a fountain in the area before the pope's palace is to be seen an ancient statue of Hercules, bearing on his shoulder an hemisphere that serves for a sun-dial, which is called *Hercules Astrologus*, or *Horarius*. Those who believe, with Vossius (*de Idololatria*) that the sun was worshipped under the name of Hercules, may easily comprehend why this hero was chosen as a support for a sun-dial *. The club on which this statue leans distinguishes him from Atlas, for whom he might otherwise be taken. According to Pighi (in his *Hercules Prodicius p.* 257.) just such another statue, with a celestial sphere, was formerly to be seen in Stephano Bubali's *villa* at Rome.

How scarce good spring-water, fit for drinking, was anciently at Ravenna, appears from Martial, who says, in his fifth book:

* Some learned persons before Vossius have, in the worship paid to the sun and moon, traced out all the deities of antiquity, and their conjecture is favoured by Macrobius, *Saturn. lib.* i. *c.* 17. who says, *Omnia numina masculini generis ad unum solem: feminini generis ad lunam referri.* 'That 'all the male deities are included in that of the sun alone, and the female 'in that of the moon.'

Sit

Sit Ciſterna mihi quàm Vinea malo Ravennæ,
Cum poſſim multo vendere pluris aquam.

'I would rather be poſſeſſed of a ciſtern than a vineyard at Ravenna, where water is ſold at a dearer rate than wine.'

On the area before the cathedral ſtands the ſtatue of the virgin Mary, on the top of a pillar erected to her in the year 1659, *ob reparatam* (perhaps it ſhould be *preſervatam*) *pluries à peſte Civitatem*, 'becauſe ſhe preſerved the city more than once from the plague,' according to the inſcription upon it. The great door of the church is made of rough boards, without any ornaments; but the moſt remarkable thing is, that theſe boards are ſawed out of vines, and ſome of them are twelve feet long, and two ſpans in breadth *. In the cathedral are fifty-two large marble pillars arranged in four rows. In the choir is ſome very old moſaic work; and in the chapel of the holy ſacrament is a repreſentation of the children of Iſrael gathering manna in the wilderneſs, with ſome other paintings, by Guido Rheni.

Statue of the virgin Mary.

Broad boards of vines.

Cathedral.

In the Theatine church is ſhewn the window through which it is pretended the Holy Ghoſt came twelve different times in the ſhape of a dove, after the death of St. Apollinaris, at the election of the biſhops his ſucceſſors, and ſettled upon thoſe who were to be elected. St. Severus's pulpit of white marble, *&c.* is kept here with great veneration.

Theatine church.

Frequent appearance of the Holy Ghoſt in the form of a dove.

St. Severus's pulpit.

On the left-hand near the main entrance of the church of St. Apollinaris, in the cloiſter, is to be ſeen the following ancient inſcription on a ſtone fixed in the wall:

Ancient monument.

* *Plin. lib.* xiv. *c.* 1. *init. Jovis ſimulacrum in Urbe Populonia ex una (vite) conſpicimus tot ævis incorruptum: item Maſſiliæ pateram. Metaponti templum Junonis vitigineis columnis ſtetit. Etiam nunc ſcalis tectum Epheſiæ Dianæ ſcanditur vite unâ Cypriâ, ut ferunt - - - Verum ipſa ex ſilveſtribus facta crediderim.* 'The image of Jupiter in the city of Populonia, cut out of 'a ſingle vine, we ſee undecayed for ſo many ages; as likewiſe the diſh 'at Marſeilles. The pillars in the temple of Juno at Metapontum were 'of vine-tree: and even the ſteps to the temple of Diana at Epheſus are 'ſaid to be made of one Cyprian vine - - - - but I take them to be made 'of the wild vine.'

Propa-

Propagatori. Romani. Imperii. fundatori quietis. publicæ. D. Fl. Conſtantino Semper. Aug. Divi. Conſtanti. Filio Setorius Sillanus V. P. Præpoſitus Fabricæ. Devotus N. M. Q. E.

The letters at the end of this inſcription ſignify *Numini Majeſtatique Ejus.*

Near this is a grave-ſtone, with the following ancient inſcription:

Epitaph of Marcus Cocceius.

M. Coccio. M. Pollionis. Nepoti
Trib. Pleb. Deſi.
Leg. Pr. Pr. Prov. in
Siciliæ. Quæſt.
Trib. Mil. Leg. XI. Cl.
Se Viro Eq. R. XVI. R. St.
Primitivos. Lib.
VI. Vir.

St. Apollinaris's church.

The church of St. Apollinaris deſerves a traveller's notice. On each ſide of it are twelve marble pillars; and the cieling is an old, but beautiful moſaic work, repreſenting the three eaſtern kings worſhipping the infant Jeſus; and alſo ſeveral ſaints, with their names inſcribed over them. In the center is to be ſeen the head of the emperor Juſtinian; and from the gold and ſilver ornaments in the moſaic work this church is commonly called *il Cielè d'Oro*, or the golden cieling.

Cardinal Ragio's tomb. Great altar.

Cardinal Ragio, who died in 1687, has a fine monument here of white and black marble, embelliſhed with ſome excellent ſtatues. The high altar is inſulated, and both the ſculpture and marble about it are exceeding beautiful.

St. Antony's chapel.

In St. Antony's chapel are ſeveral fine marble ſtatues: the altar is ornamented with black marble pillars; and near the entrance are two pillars of quince-coloured alabaſter, which on that account are very remarkable. The altar of the chapel *delle Reliquie* is decorated with four beautiful pillars of red porphyry. All the other altars in this church are likewiſe of marble, and adorned with many excellent pieces of

of painting. Great devotion is paid to the body of St. Apollinaris; and on his coffin are three ſilver tablets, on which is engraven a long account of his life and martyrdom. Near the entrance of the church, on the roof, are two moſaic pieces, one repreſenting Theodoric's palace, and the other over-againſt it the old harbour of Ravenna. Paintings. Corpſe of St. Apollinaris. Moſaic work.

In the wall of the convent of St. Vitalis is an antique monument, on one ſide of which is a repreſentation of a man, and on the other a woman, with the following inſcription: St. Vitalis's convent.

Oliæ P. F.
Tertullæ
V. Ann. XV. M. VIIII. D. X.
Olius Tertullianus
Filiæ pientiſſimæ & ſibi.

Ancient epitaph.

Near the door is the marble monument of Iſaac, one of the exarchs, with a Greek inſcription.

This convent belongs to the Benedictines, and the annual revenues of it amount to upwards of thirteen thouſand *ſcudi*.

The pavement of St Vitalis's church is very beautiful, and the moſaic work in the choir is extremely curious; Ciampini has inſerted a copper-plate of it in his treatiſe *de Operibus Muſivis*. It ſeems to repreſent the conſecration of this church. The emperor Juſtinian, the archbiſhop Maximilian, and ſeveral other aſſiſtants, are to be ſeen on one ſide; and the empreſs Theodora, with her retinue, on the other. The cieling of this church is painted in *freſco*. On the pavement is ſhewn the ſpot on which St. Urſicinus was beheaded. Near it are ſome beautiful pieces of painting, one of which, by Federico Boracio, a native of Ravenna, repreſents the martyrdom of St. Vitalis. It was painted in the year 1583; and the connoiſſeurs are particularly pleaſed with the repreſentation of a woman ſuckling her infant, in this piece. Church. Curious moſaic work. Paintings.

The chapel of St. Urſicinus is called *Sancta Sanctorum*; and, on account of the extraordinary ſanctity of this place, no woman is permitted to enter it. *Sancta Sanctorum.*

On the altar della Madonna ſtand three beautiful white marble ſtatues of the virgin Mary, and two angels. Over another altar, which is alſo of white marble, is an excellent Pietà betwixt two angels, copied from an original piece in the church of St. Juſtina at Padua.

The

An Æſculapius.

The altar of St Vitalis has alſo ſome curious pieces of ſculpture in white marble. Behind it is ſhewn the well, into which the body of that ſaint was thrown. Near the choir is Æſculapius, repreſented under the figure of a dragon, and two marble baſſo-relievo's ſtanding over-againſt each other. This church having frequently been damaged by inundations, the following inſcription on a pilaſter is addreſſed to every pious traveller:

Inſcription againſt inundations.

De Die XXVIII. Maji MDCXXXVI.
Nec ſacris parcens ruit unda huc uſque, Viator,
Molliter ut jaceant flumina noſtra, roga.

'On the 28th day of May, 1636, the raging flood, without regard to the ſacredneſs of the place, penetrated even thus far. O traveller, kindly pray that our river may keep quietly within its bed.'

Repreſentation of a ſacrifice.

Near the entrance of the church is a baſſo-relievo, repreſenting four perſons in a Roman dreſs, to whom four others are bringing an ox. It may poſſibly repreſent a ſacrifice, though no idol is to be ſeen; and, contrary to the rules of perſpective, the fartheſt figure of the groupe ſeems to be the largeſt.

Fault in it.

In the garden of the convent of St. Vitalis is a chapel conſecrated to St. Celſus and St. Nazarius, built by Galla Placidia daughter of Theodoſius the Great, ſiſter of the emperors Arcadius and Honorius, and mother to Valentinian II. This chapel, which is paved with marble, ſeems to have been intended for a family burial-place; for there are three tombs in it, and on the altar is the following inſcription:

Tomb of the emperor Honorius, &c.

*Viator, qui antiqua inviſis, hic tergemino clauſi marmore jacent Galla Placidia, Honorius Theodoſii Senioris Imperatoris Filii *, Conſtantius Placidiæ Conjux, ac Valentinianus Tertius eorum Filius, mundanæ Celſitudinis reliquiæ & terrenæ caducitatis argumentum.*

'Traveller, who comeſt in ſearch of monuments of antiquity, behold the poor remains of worldly grandeur, and an inſtance of the tranſitorineſs of ſublunary glory! within theſe three marble repoſitories lie incloſed Galla Placi-

* It ſhould be *filius*, and not *filii*: for Conſtantius, Placidia's huſband, was not deſcended of the imperial family, but only of a Roman patrician houſe. [*Filii* ſeems to refer to Placidia and Honorius, who were both the children of Theodoſius, the maſculine gender being uſed here for both.]

'dia,

'dia, Honorius ſon of the emperor Theodoſius the elder, 'Conſtantius the huſband of Placidia, and Valentinian III. 'their ſon.'

Cloſe by is an Italian inſcription, ſignifying that Placidia lies in the large white marble repoſitory behind the altar, with her brother Honorius on her right-hand, and her huſband Conſtantius, together with their ſon Valentinian III, in a mauſoleum on the left.

Placidia is ſaid likewiſe to have founded the church of St. John at Ravenna, if the inſcription quoted by Gruter, p. 1048. but not to be ſeen in that city, deſerves any credit. For it cannot be denied that the vow made to St. John the evangeliſt, when ſhe was in peril of being ſhipwrecked, renders it very ſuſpicious. The inſcription runs thus: Whether Placidia built St. John's church.

Sanctiſſim. ac. Beatiſſimo
Apoſtolo. Johanni. Evangeliſtæ
Galla. Placidia. Auguſta
Cum. ſuo. Filio
Plac. Valentiniano. Aug.
Et Filio. ſuo
Juſta. Grata. Honoria. Aug.
Liberationis. maris
Vot. ſolvit.

From this it may be inferred, that the vow might not include the building of the church, but only the erecting of this monument, or votive table.

At one corner of the Franciſcan convent in the public ſtreet is to be ſeen the tomb of the celebrated Florentine poet, Dante Alighieri, under cover, and incloſed within iron rails; and over his buſt the following words are inſcribed within a laurel wreath: Dante's tomb.

'To Virtue and Honour.'

And near it, on the left ſide:

Op.
Petri
Lombardi.

'The work of Pietro Lombardi.'

On the right ſide of the poet are the following Latin verſes in rhyme, which, as appears by the letters *S. V. F.* i. e. *Sibi Vivens Fecit*, over them, were compoſed by Dante himſelf:

His epitaph.

Jura Monarchiæ Superos, Phlegethonta Lacuſque
Luſtrando cecini, voluerunt fata quoſque.
Sed quia pars ceſſit melioribus hoſpita caſtris,
Factoremque ſuum petiit felicior aſtris.
Hic claudor Dantes patriis extorris ab oris,
Quem genuit parvi Florentia mater amoris.

'Of monarchs rights I ſung, and tun'd my lay
'To hell's dark regions, and the realms of day.
'My better part now ſoars above the ſtars,
'In perfect bliſs, free from inteſtine jars;
'My body lies within this narrow tomb,
'For ever exil'd from its native home *.'

On the left is the following inſcription cut in marble:

Exulem à Florentia Dantem liberatiſſimè excepit Ravenna vivo fruens, mortuum colens. Magnis cineribus, licet in parvo, magnificè parentarunt Polentani Principes erigendo, Bembus Prætor luculentius extruendo pretioſum Muſis & Apollini Mauſolæum, quod injuriâ temporum perè ſqualens Emin. Dominico Maria Curſio Leg. Johanne Salviato Prolegato, magni Civis cineres patriæ reconciliare cultus perpetuitate curantibus, S. P. Q. R. jure ac ære ſuo tanquam theſaurum ſuum munivit, inſtauravit, ornavit.
Anno Domini M. DC. XCII.

Ravenna having very kindly received Dante, when he was 'exiled from Florence, enjoyed him when living, and re-'veres his memory when dead. The funeral honours paid 'to his venerable aſhes were great, though they are con-

* Florence.

'fined

'fined in a narrow tomb, firſt erected by the princes * Poletani; but the prætor Bembo raiſed this more ſplendid mauſoleum, ſacred to Apollo and the Muſes. When this had ſuffered by the injury of time, the moſt illuſtrious Domenico Maria Curſi being legate, and Giovanni Salviati vicelegate, *&c.* the ſenate and people of Ravenna, by their own authority, and at their own expence, repaired, embelliſhed, and fenced this monument with iron paliſadoes as their moſt valuable treaſure *A. D.* 1692.

Under ſome Latin verſes by Bernardo Bembo, on his embelliſhing this tomb with a marble arch, *&c.* is the following inſcription:

An. Sal. M. CCCC. LXXXIII. VI. Kal. Jun.
Bernardus Bembus aere ſuo poſuit.

'Erected by Bernardo Bembo at his own expence, in the 'year of our Redemption 1483.'

Miſſon and others aſcribe the repairing of this monument to the famous cardinal Pietro Bembo; but the ſubſcription and the year both ſhew, that the honour is due to his father Bernardo Bembo, a nobleman of Venice; with which likewiſe agrees the teſtimony of *Pocciantius de Script. Florent. p.* 45. But that author is miſtaken in placing this tranſaction in the year 1433; whereas it ſhould be 1483, as appears by the inſcription above. Dante was born in 1265, and died in 1321. The animoſities of the Bianchi and Neri factions drove him from Florence, his native country; for the former, with which Dante ſided, being worſted, were driven out of the city. This poet's proper name was Durantes, which, during his childhood, was contracted into Dante, the name he was ever after known by †. Buonanni affirms, that Alighieri was only the name of his father; but that his right family name was Bello ‡. As the poetical genius of Petrarch was firſt kindled by his paſſion for his beloved Laura, ſo Dantes's genius for poetry appeared very early in paſſionate addreſſes to the object of his love §. Beatrix Pontinaria

Some account of Dante.

His proper name.

* Guido Poletani, to whom Dante fled for protection, was at that time prince and lord of Ravenna. See *Volaterr. Comm. Urb. lib.* xxi. *p.* 771. † *Volaterr. lib.* xxi. *p.* 770. ‡ *Diſcorſo ſopra l'Inferno de Dante, p.* 2, 3, 184. § Propertius ſays,

Ingenium nobis ſola puella dedit.

'Beauty alone inſpir'd my infant muſe.'

His miſtreſſes.

and Gentucca were the two nymphs whoſe names he has conveyed down to poſterity; and Dante, in a particular poem, introduces Theology under the name of his beloved Beatrix, then lately deceaſed. His treatiſe *de Monarchia*, in which he defends the emperor's power in ſecular affairs againſt the uſurpation of the pope, cauſed him to be declared a heretic by the court of Rome.

Why hated by the court of Rome, and declared a heretic.

About three Italian miles from Ravenna, on the road to Forli, and near the river Ronco, is ſhewn the ſpot on which the French, in the year 1512, obtained a ſignal victory over the papal and Spaniſh army; but with the loſs of their brave general Gaſton de Foix duke of Nemours. This nobleman who was then only twenty-four years of age, was celebrated for his valour and conduct, and loſt his life in the purſuit of the enemy, which very much damped the joy of the French army. In memory of this battle Pietro Donato Caſi, biſhop of Narni, and governor of this province under Paul III, erected a ſquare pillar here, with the following inſcriptions:

Gaſton de Foix killed.

On the weſt ſide, near the pedeſtal:

Monument of the battle in which he was killed.

Videbis hoſpes hûc parùm attollens caput, inſcriptus iſte quid velit lapis tibi. Recenſet illam nempe cladem maximam Galli atque Iberi exercitûs, Æmiliam quæ penè totam maculavit ſanguine.

'Stranger, look up, and thou wilt ſee what the inſcription on this ſtone means; it gives thee an account of that very great ſlaughter of the French and Spaniſh armies, by which almoſt the whole territory of Romagna was deluged with blood.'

The word *clades* does not relate to the ſlaughter of the French, but to the pope's troops, which the biſhop conceals under the general name of Spaniards; probably from a tenderneſs for the honour of the pope, being willing, as far as poſſible, to ſuppreſs the memory of the victory gained by the Moſt Chriſtian King, Lewis XII. when he made war upon the Vicar of Chriſt. Ferdinand the Catholic king was indeed at that time in alliance with the pope; but his auxiliaries did not make up the greateſt part of the papal army.

On the north ſide of the pillar are theſe words:

Paulo

Paulo III. Pont. Max. ſedente
Petrus Donatus Ceſius Epiſc. Narn. Utr. Sign. Refer. dum Æmiliæ præſideret locumque hunc conflictûs Ravennatis celebritate clarum diligenter explorâſſet, ne tantæ rei memoriam vetuſtas temporum aboleret, hoc erecto marmore conſervandum curavit.

'In the pontificate of Paul III, Pietro Donato Ceſi biſhop of Narni, *&c.* after a careful ſurvey of this place, famous for the bloody battle of Ravenna, erected this marble, that the memory of that ſignal action might not be loſt by the injuries of time *.'

The effuſion of blood, however, was not ſo terrible as theſe inſcriptions repreſent it, though ſupported by the authorities of Platina and Ciaconi; for both armies put together hardly exceeded thirty thouſand men. And Guicciardini, *lib.* x, ſays, that, though there was no exact account taken of the ſlain in this battle, they amounted at leaſt to ten thouſand, and only one third of that number on the ſide of the French. Juſtiniani, *Hiſt. Venet. lib.* xi. *p.* 237, affirms, that the French loſt ſix thouſand foot, and ſeven hundred horſe; and the Spaniards eight hundred horſe, and above eight thouſand foot. This memorable battle, which does great honour to both parties, was fought on the 12th day of April, 1512, which in that year happened to be Eaſter-day.

On the ſouth ſide of the above-mentioned pilaſter are theſe words:

Acta ſunt hæc pridiè Idus Aprilis Anno a partu Virginis ſupra ſeſqui milleſimum duodecimo, Julio II. Pont. Max. Chriſtianorum Rempublicam Gubernante.

'This battle was fought on the 12th day of April, in the year of Chriſt 1512, in the pontificate of *Julius* II. *&c.*'

And over this:

* Some other inſcriptions to the ſame purpoſe, ſignifying that twenty thouſand men were killed on each ſide, are omitted. This circumſtance, as well as the natural conſtruction of the firſt inſcription mentioned above, ſhews that *clades* may be very juſtly applied to the French as well as the Spaniſh army.

Hinc poſt, cruenta Gallorum victoria Gaſtone perempto, Hiſpanorum reliquiæ evaſerunt. Proſtremo capitur Ravenna à victoribus ac diripitur.

Abi.

'This way fled the remains of the Spaniards defeated by 'the French, whoſe bloody victory coſt them their com-'mander Gaſton; and afterwards Ravenna was taken and 'plundered by the victorious enemy.

'Farewel.'

As we were deſirous of reaching Piacenza at the time of its yearly fair, and as a contagious diſtemper raged for ſome weeks at Ferrara, we were deterred from viſiting this laſt city *. The roads are likewiſe ſo bad, that, though Ferrara is but five ſtages from Ravenna, it is a whole day's journey; and, unleſs it be in very dry weather, there is no traveling the neareſt way.

Country from Ravenna to Bologna.

The diſtance from Ravenna to Bologna is five ſtages, and the road lies through Faenza, Imola, and S. Nicolo. This road, eſpecially after heavy rains, is ſomething dangerous, as it runs cloſe to the river L'Amoni; but this is but a ſmall part of the road, and is afterwards compenſated by the pleaſure of travelling between delightful rows of trees, and a fertile country on each ſide, divided into ſquare incloſures by ditches and hedges interwoven with vines. The ſoil, though it be fruitful, is more clayey, and not ſo black and rich as in the ſouthern parts of Italy. Juſt on the other ſide of Ravenna I perceived that the common people pronounced the letter *ſ* like the German *ſch*; ſo that inſtead of *ſubito*, they ſay *ſchubito*, or, as the French would write the latter, *choubito*. This pronunciation prevails as far as Bologna; and the inhabitants of this tract of land may not improperly be called the Italian Swabians.

Swabian dialect of this country.

Faenza.

Fine earthen ware made there.

Faenza is famous all over Italy for its fine earthen ware, few places affording ſuch good clay for that purpoſe as the neighbourhood of this city. The name of *majolica* given to this ware is a compliment paid to the inventor of it.

The

* The bloody-flux has this ſpring been very fatal all over Italy, ſweeping away old and young. Some days there is no going into a church at Rome but one ſees (according to the ſhocking cuſtom of the country) corpſes

The palace, or council-houſe, the fountain on the market-place, the cathedral (in which are ſome good baſſo-relievo's, tombs, and ſix beautiful ſtatues in the Capella di S. Pietro) are the moſt remarkable objects at Faenza.

Imola, anciently called Forum Cornelii, lies on the Via Æmilia, which leads from Bologna to Rimini; but affords nothing worth ſeeing, except the cathedral, in which is a fine monument of cardinal Gozzadini, and three fine *ſarcophagi* of fine marble, adorned with good ſtatues. Imola.

BOLOGNA, April 16, 1730.

LETTER LXV.

Deſcription of the City of BOLOGNA.

SIR,

BOLOGNA, on account of its extent, the number of its nobility and other inhabitants, and the importance of its trade, is, next to Rome, unqueſtionably the fineſt and moſt wealthy city in the whole eccleſiaſtical ſtate. Its circuit is between five and ſix Italian miles; but the length of it greatly exceeds the breadth, and is ſuppoſed to reſemble a ſhip, the tower of Aſinelli being the maſt. The number of inhabitants in this city is ſaid to be near ninety thouſand; but the whole diſtrict, which includes three hundred and eight cities, towns, and villages, contains three hundred and eight thouſand ſouls. The ancient name of this city was Felſina, from Felſinus, a Tuſcan king, who is ſuppoſed to have built it twenty-five years before the foundation of Rome. The name of Bononia is, by ſome, derived from a ſucceſſor of Felſinus, called Bonus; but others derive it from the Boji. This city had for a long ſucceſſion of years retained a kind of liberty under the emperors of Germany, namely, till the year 1278, when it was reſigned, with the reſerve of ſome privileges, to pope Nicholas III. But from inteſtine

Bologna, its extent and ſituation.

Number of inhabitants.

Its name.

How it came into the pope's hands.

corpſes lying in open coffins from morning to night. Poſſibly this cuſtom of expoſing the dead was originally intended to remove all ſuſpicion of poiſon, or a violent death.

commotions, and wars with the neighbouring ſtates, it continued in a fluctuating condition till the pontificate of pope Julius II, who, taking advantage of the Venetian war, made himſelf abſolute maſter of it, and annexed it to the papal dominions, by expelling the family of the Bentevoglio's: however, ſome of that family are the leading men of the city even to this day. On account of their voluntary ſubmiſſion, it was at firſt ſtipulated, that the Bologneſe ſhould have the privilege of keeping a nuncio at the court of Rome, and an auditor in the Rota; that no citadel ſhould be built; and that the effects of the citizens ſhould not be liable to confiſcation on any pretence whatſoever. This compact has hitherto been punctually obſerved; ſo that it is ſaid of Bologna, as an extraordinary circumſtance, that it is a city *ſenza fiſco e citadella*. Eccleſiaſtical affairs are decided by the archbiſhop, and civil matters by a cardinal, with the title of *Legatus à latere*, aſſiſted by a prelate as vice-legate. The legate is either changed or confirmed every three years. The preſident of the council, which conſiſts of fifty ſenators, is the *gonfaloniere*, who is at the head of the police and revenue.

Its government.

Genius of the inhabitants.

The Bologneſe are famous for their vivacity and wit; and particularly for the ſatirical poignancy of their jeſts. However, a ſtranger no where meets with more civility than at Bologna. But their aſſiduous application to their ſeveral trades and manufactures is a much more valuable quality than the former. This city carries on a large trade in ſilk; and the little river Reno, a branch of which runs through Bologna, is extremely convenient for their ſilk-mills, in which a ſingle wheel often runs round four or five thouſand little cylinders or ſmaller wheels with ſurpriſing velocity, and, eſpecially if the ſilk be good and ſtrong, does more work than ſo many thouſand hands in winding it. The motion of this wheel is ſo regulated, as to be eaſily ſtopped, and then the whole machine ſtands ſtill, as in the ſilk-mill at Utrecht; for the lifting up of a weight of a ſingle pound only, that hangs in the water, does it.

Silk manufactures.

Silk-mills.

Its trade.

The Bologna damaſks, ſattins, taffeties, and velvets, are in great repute. This city alſo carries on a conſiderable trade in flax and hemp, and great quantities of the latter are exported to Venice, for ſails and cordage. It likewiſe ſupplies the neighbouring provinces with its oil and wine. The wine made about Bologna is ſo ſtrong, that when it firſt comes

Wine.

comes from the preſs it is generally diluted with a fourth part of water, except that appointed for the ſacrament, which is made by itſelf, and without any mixture: this net wine is to be purchaſed at the convents.

Many ingenious works are here made of walnut-tree; for the country abounds with thoſe trees. The quinces which grow here are alſo very large, and of an exquiſite flavour. Bologna is likewiſe celebrated for eſſences, *aqua-vitæ*, ſoap, and ſnuff, but more particularly for its *theriaca*, which is openly, and with no ſmall ſolemnity, prepared in the public elaboratory; and another *alexipharmic*, highly eſteemed, which is called *Elettuario di Martino*. Near the river Setta is found good rock cryſtal, which at Bologna is wrought into ſnuff-boxes, luſtres, *&c.* Eſſences. Medicines, *&c.*

The nuns of this city are very ingenious in making moſt beautiful artificial flowers of ſilver, ſilk, muſlin, enamel, iſinglaſs, *&c.* And, though the beſt ſort of flowers are made only for preſents, yet abundance of them are to be met with in the ſhops, where travellers may buy them at a moderate price. Fruits of all kinds are alſo imitated in wax, ſo as ſcarcely to be diſcerned at firſt ſight from the products of nature. Artificial flowers.

Formerly little dogs of the Bologna breed brought no inconſiderable ſums to this city; but at preſent the ridiculous paſſion for thoſe animals is ſo far exploded, that even in Bologna itſelf, by the decreaſe of the breed, they are become ſo ſcarce, that one of any tolerable beauty is valued at four or five guineas. Some people tell us, the means uſed for checking the growth of theſe creatures is, to rub their legs and back as ſoon as they are brought forth with ſpirits of wine, and afterwards frequently repeating the operation. If this be true, the effect muſt ariſe from the heat of the liquor, which dries up the vital juices; and poſſibly this recipe may be better grounded than what is aſſerted in the *Miſcellanea Curioſa Medico-Phyſica*, publiſhed at Leipſick in 1670, *viz.* If you anoint the back-bone of a new-born infant with the fat of rats, moles, and bats, they will never exceed the ſtatue of a ſmall dwarf. Bologna dogs.

This country alſo abounds in honey and wax, great quantities of which are exported; and all kinds of proviſions are here exceeding good, and in great plenty. St. Marco and il Pelegrino have for ſome years paſt been famous for being the beſt inns in all Italy. Fowls of all kinds in theſe parts are Inns. Excellent fowls and pigeons.

are very large, and of a particular fine flavour; eſpecially the pigeons, as they are all over Lombardy. The Bologna *cervelats* and its other dried ſauſages, tongues, *&c.* are famous not only throughout Europe, but are well known in the Eaſt and Weſt Indies.

The Bologneſe affirm, that their cheeſe is not inferior to that of Parma, and they ſell a great quantity of it under the name of Parmeſan cheeſe. From all theſe circumſtances it may be eaſily conceived how Bologna came to be ſtiled *la Graſſa*, or the fat. The ſmall branch of the Reno, which runs through their city, has been improved, and rendered extremely commodious for trade; a canal of communication having been cut from it to the lake Valle di Marara, from whence they ſend their merchandizes to Ferrara and other places ſituated on the Po.

Liberty of the women.

The Bologneſe dreſs entirely in the French faſhion. The women of the middle claſs generally appear in a black gown, with a black ſilk veil over their heads: but the female ſex here in general enjoy a greater freedom than in moſt cities in Italy. I was ſurprized to ſee ſo great a number of blind people in this city, and have not received any ſatisfactory account of the cauſe. One alſo meets with not a few perſons walking the ſtreets with ſpectacles on, who are yet ſo far from labouring under any weakneſs of ſight, that they roll their eyes about on all ſides without once looking through their glaſſes. This faſhion is of Spaniſh origin, and is ſuppoſed to be a ſign of greater gravity than ordinary: this has recommended it to the generality of the monks and clergy.

Portico's.

The houſes in moſt of the principal ſtreets have before them a kind of portico, which ſupports the ſecond ſtory. Theſe muſt be allowed to be very convenient in windy or rainy weather, and in ſhading the houſes from the ſun; but they deprive them of that ornament which they would receive from a fine front, or an elegant entrance. As the pillars of theſe portico's are very irregular before different houſes, ſome being high, others low; ſome round, others ſquare or octangular; ſome of ſtone, and others again of wood; they are no great ornaments to the city. Theſe portico's or galleries ſerve only for walking; and that part of the ſtreets where the carriages paſs is conſiderably lower*. The roofs

* Theſe portico's are ſomewhat like what they call the Rows at Cheſter.

of

of the houſes are of titles but flat, with a kind of parapet towards the ſtreets.

The tower degli Aſinelli is by ſome, but erroneouſly, ſaid to be the higheſt in all Italy; for the cupola of St. Peter's at Rome far exceeds it. The height of it is but three hundred and ſeventy-one feet, and it is aſcended by four hundred and ſixty-four ſteps; of which four hundred and forty-nine bring you to the gallery, and fifteen more to the very top, where the bells hang. The report of a hamper of gilt iron hanging out of this tower, *in terrorem* to confeſſors, is without foundation: A monk, for divulging ſome particulars confeſſed to him, having, as the ſtory goes, been put in this hamper, and left to periſh. This tower is ſquare, and the ſteps by which it is aſcended are only of wood. It derives its name from Gerardo Aſinelli, who built it at his own charge in 1109. It is a common ſaying here, that from the tower of Aſinelli one has a view of *Cento e cinque Città*, i. e. a hundred and five cities. But this is no more than a pun upon the word Cento, the name of a ſmall town a little to the northward of Bologna; and, to make up the five, they bring in Bologna with Imola, Butrio, Ferrara, and Modena. A like piece of wit one hears in France concerning the proſpect from a mountain near the village of Trente, between Beziers and Narbonne, *viz. J'ai vû d'une montagne Trente & deux villes*; i. e. 'I have ſeen from the top of a mountain two-and-thirty cities;' but it means no more than, I have ſeen the village Trente and two cities; *Trente* being the French word for thirty.

The Aſinelli tower.

Riddle on its proſpect.

Near the Aſinelli tower is another ſquare tower, called Gariſenda, which name ſome derive from the name of the perſon who built it, to emulate the above-mentioned Gerardo Aſinelli; and others from the name of the architect. Its height is now reduced to a hundred and thirty feet, the foundation having ſo far given way, that a great part of it fell, or was taken down. The inclination of this tower on one ſide is ſuch, that a plumb-line, let down from the top, falls ſeven feet from the wall at the bottom. It is ridiculous to imagine that this tower was originally built in this manner, as it would have been the height of folly to have laid out ſo much money, only to ſhew that ſuch a thing as a leaning tower might be built. This may be demonſtrated at a much leſs expence with the men of a draught-board, or a thouſand other ways; and conſequently no great ſkill was required to

Leaning tower of Gariſenda.

raiſe

raiſe ſuch a ſtructure. But that this is not the only leaning tower in Italy is well known to thoſe who have been at Piſa, Ravenna, Mantua, or Venice.

The tower of Gariſenda is quite covered in at the top; and the city-council, in whoſe hands the keys are kept, ſeldom indulge any perſon with the uſe of them to go up the tower, by which it is manifeſt that they have no great confidence in the ſtrength of this pretended maſter-piece of architecture; and, as far as poſſible, endeavour to prevent any motion in it. In the walls of this tower, as in that of Aſinelli, are holes ſix or ſeven feet above one another, for the conveniency of fixing ſcaffolds for neceſſary repairs.

Legate's palace. The palace in which the vice-legate, the *gonfaloniere*, and other officers of ſtate have their apartments, and the ſeveral boards and courts of juſtice are held, ſtands on the great market-place. The front is two hundred and eighteen common paces in length, which, in *A Journey to Italy*, publiſhed under the name of one de Seine, is increaſed to one thouſand four hundred and twenty feet. This, however, is but a ſmall exaggeration, in compariſon of the many hundred palpable untruths with which that book is ſtuffed.

Statue of Gregory XIII. Over the entrance ſtands a braſs ſtatue of pope Gregory XIII, who was a native of Bologna; the weight of it is eleven thouſand three hundred pounds, and the workmanſhip does great honour to Minganti, the artiſt who made it.

Of Boniface VIII. On the left-hand as one enters the door, is the ſtatue of pope Boniface VIII.

The interview between the emperor Charles V. and pope Clement VII. in 1529, when that prince ſubmitted to be crowned by the pope, is commemorated here by the following inſcription on a copper-plate:

CLEMENS

CLEMENS VII. PONT. MAX.

Ut Chriſtianæ Reip. ſtatum formaret, cum Carolo V. Imper. Bononiæ congreſſus eſt: In hanc Urbem Cæſar Non. Novemb. a Chriſti Natali 1529 introiit, pro Templi foribus de More Pont. Max. adoravit. Ejus hortatus conſilio cum reſtituto in Mediolani avitum Regnum Franciſco Sfortia ac Venetis Pace datâ cunctæ Italiæ otium ac tranquillitatem diu optatam reddidiſſet, Imperii coronam hoc pompæ ordine accepit. Feneſtra hæc ad dextram fuit Porta Prætoria, câ greſſus Cæſar per pontem ſubitium in æ.em D. Petronii deductus, Sacris ritè peractis a Pont. Max. Auream Coronam Imperii cæteraque inſignia accepit; inde cum eo triumphans, exercitu ornatiſſimo præeunte, urbem perluſtravit. Cum ambo in eodem Prætorio totum hyemem conjunctiſſ. de ſumma deliberantes egiſſent, Cæſar poſt ſuum adventum Menſe V. in Germaniam ad tumultus impiorum civium ſedandos, & Bellum Turcicum cum Ferdinando Fratre Pannoniæ Rege apparandum profectus eſt. Hujus rei monumentum hoc Innocentio Cibo Card. Legato auctore, Uberto Gambara Urbis Præf. referente, S. P. Q. B. extare voluit.

Non. Nov. MDXXX.

'His holineſs pope Clement VII, for the tranquillity of 'the Chriſtian commonwealth, had an interview at Bologna 'with the emperor Charles V. in this city on the fifth day 'of November, in the year 1529 from the birth of Chriſt, 'who paid the cuſtomary veneration to his holineſs before 'the gate of the cathedral; and having, at the pope's ex'hortation, given the long-wiſhed-for tranquillity to all 'Italy, by reſtoring Franceſco Sforza to his hereditary do'minions the dutchy of Milan, and by granting peace to 'the Venetians, he received from the hands of his holineſs 'the imperial crown, with the following ceremony: the 'window on the right was the prætorian-gate through which 'the emperor entered, and was conducted over a wooden 'bridge to St. Petronius's church, where, after divine ſervice 'had been ſolemnly performed, he received from the pope's 'hands the golden imperial crown, and all the other rega'lia; and when this ceremony was over, theſe illuſtrious 'perſons went in a triumphant proceſſion through the city, 'preceded by a fine army. They ſpent the whole winter in 'the ſame palace, concerting deſigns of the higheſt impor'tance, and emulating each other in reciprocal tokens of 'regard and affection; and the emperor, about five months

'after

'after his arrival in this city, ſet out for Germany, to quell 'the ſeditions of his rebellious ſubjects, and, together with 'Ferdinand his brother, king of Hungary, to make prepa-'rations for a war againſt the Turks. In memory of ſuch 'a glorious tranſaction, this monument was erected by car-'dinal Cibo, legate, and the ſenate and people of Bologna, 'on the fifth day of November, in the year 1530.'

How far Charles V. humbled himſelf to to the pope.

This inſcription ſays, that Charles V. paid the uſual veneration to the pope, without mentioning what that ceremony was. According to Jovius Maſenius and Frundſberg's hiſtory, the emperor kiſſed the pope's foot: but Burnet, in his Hiſtory of the Reformation, ſays, that the pope, whom the reformation, already begun in Germany, had probably inſpired with ſentiments of moderation, drew back his foot, and cordially embraced the emperor. Even Jovius obſerves, that the pope, after the emperor was crowned, had the diſcretion not to ſuffer Charles V. to hold his ſtirrup; which probably, however, was far from the emperor's intention, who had brought a powerful army along with him, and had already given pope Clement VII. to underſtand, that his filial obedience to his holineſs knew its proper bounds, when any unbecoming condeſcenſions were required of him *: and, even when he was at Bologna, Charles V. in a public aſſembly of the pope and cardinals, inſiſted on a free council. When the pope interrupted the imperial ſecretary of ſtate (who in a Latin ſpeech was urging the fitneſs of ſuch a meaſure) with the following reprimand: *Quare Tu mihi ſic contradicere audes, & dominum contra me incitas?* i. e. How dare you thus contradict me, and ſet your maſter againſt me?' Charles took up the cudgels, and in the ſame language boldly delivered with his own mouth what he had before recommended to his ſecretary †.

Former pride of the popes.

Nothing can be more haughty and arrogant than the compliment that the *ſervi ſervorum*, as they were pleaſed to call themſelves, expected ſhould be paid them by crowned-heads, namely, that of holding the ſtirrup; which they formerly

* The pope was obliged to permit ſeveral very expreſs limitations of his authority, and confirmations of all the imperial rights, before Charles V. would take the formulary oath. The coronation was performed on two different days, the Roman ſucceeding the Lombardian. Giucciardini and Jovius have examined the reaſons of the city of Bologna's being choſen for this ſolemnity preferably to Rome.

† See Muller's Hiſtory of the Augſburg Confeſſion, p. 409.

had

had ſo much at heart, that they would not ſuffer themſelves to be attended in any other manner by the Roman emperors, than as if they were equerries or grooms of the holy ſee.

At firſt, indeed, princes might, partly out of complaiſance, and partly out of a blind religious zeal, have been drawn in to perform ſuch an unbecoming office; but it was not long before the popes claimed it as an eſtabliſhed right. It is ſurpriſing to find the emperor Frederic I, after the obſtinate refuſal of the princes and great men attending him, ſtooping, in conformity to this old cuſtom, to the indignity of holding pope Adrian the Fourth's ſtirrup. Before the emperor could be brought to ſuch an abaſement, the pope ſuffered him to kiſs his foot; but refuſed him the *oſculum pacis*, i. e. 'kiſs of peace *.' After that time, the like demands, with farther incroachments, were inſerted in the Roman ceremonial † as a ſettled point of right; to which, however, ſeveral ſecular princes, who zealouſly adhere to the papal ſee, will ſcarce conform in this article: for the reformation has, in many particulars, opened the eyes of the Roman-catholic laity. We are told, in Matthew, ch. xx. v. 26. 'That 'whoſoever will be the greateſt among Chriſt's diſciples, 'ſhall be the ſervant or miniſter of the reſt.' And probably the popes had an eye to this text, when they aſſumed the appellation of *ſervi ſervorum*, or the 'ſervants of ſervants ‡.'

Frederic I. holds the ſtirrup.

Never

* *Vid. Acta Adriani IV. MS. ex Codice Vaticano ap. Baronium tom.* xii. *ad ann.* 1155. *n.* 8. *p.* 403. the laſt words of which run thus: *Rex Fredericus præceſſit aliquantulum, & appropinquante Papa tentorio Regis, per aliam viam tranſiens deſcendit, & occurrens Rex ei, quantum jactus eſt lapidis, in conſpectu exercitûs* officium ſtratoris cum jucunditate implevit, ET STREGUAM FORTITER TENUIT. *Tunc verò Pontifex eundem Regem ad pacis oſculum primo recepit.* 'King Frederic went a little 'before, and, as the pope drew near to the king's pavilion, his majeſty, 'paſſing another way, alighted; and, running up to him about a ſtone's 'throw, before the whole army *with pleaſure performed the office of a 'groom, AND HELD THE STIRRUP TIGHT.* Then it was that the 'pope firſt admitted the ſaid king to the kiſs of peace.'

† *Ceremoniale Rom. lib.* i. *ſ.* 3. *c.* 3. *Quando Papa per ſcalam aſcendit equum, major Princeps, qui præſens adeſt, etiamſi Rex eſſet aut Imperator, Stapham equi Papalis tenere debet, & deinde dacere equum per frenum aliquantum, &c.* 'When the pope mounts his horſe, the greateſt prince 'who is preſent, though he be a king or emperor, ought to hold his 'ſtirrup, and, after that, to lead the horſe a little way by the bridle, &c.'

‡ Pope Gregory the Great was the firſt who, by aſſuming this hypocritical title, ſet the example to his ſucceſſors. Johannes Jejunator, formerly patriarch of Conſtantinople, aſſumed to himſelf the name of univerſal biſhop:

Never was any yoke ſo galling as that which theſe ſervants have laid on the necks of their fellow-ſervants, being watchful to ſeize every opportunity of increaſing their wealth and power. *Prætextu cœli captant terras.* 'While they ſeem 'intent on heaven only, they endeavour to engroſs the whole 'earth.'

Memorial of a plague in 1650.

An inſcription is to be ſeen on the front of this papal palace, giving an account of the peſtilence with which this place was ſo viſited, that within the city twenty-three thouſand four hundred and eighty-eight perſons died of it; and, in the diſtrict belonging to it, eighteen thouſand. The ceſſation of it is ſolely aſcribed to the omnipotence of the virgin Mary, and this inſcription was put up in memory of that deliverance.

Among the apartments ſhewn to ſtrangers, there is one called il Salone d'Ercole, where is to be ſeen a noble ſtatue of Hercules, of an uncommon ſize; it is of *terra cotta*, and by the ſkilful hand of Lombardi. In another little ſaloon are repreſented in *freſco* the moſt conſiderable atchievements of the Bologneſe, inſcribed with Latin verſes, in which the victory over Henci king of Sardinia is not forgotten; and under the triumphal proceſſion are theſe words:

Life and imprisonment of king Henci.

Felſina Sardiniæ Regem ſibi vincla minantem
Victrix captivum Conſule ovante trahit.
Nec patris imperio cedit, nec flectitur auro,
Sed putat hoc magnum, detinuiſſe, decus.
Excitat auguſtam regalis carceris aulam,
Sic noſtri victis conſuluere Patres.

'Victorious Bologna, amidſt the pomp of a triumph, ſees 'the king of Sardinia, who had threatened to enſlave it, 'dragged as a captive; and diſdaining the offers, and fear'leſs of the power of his father, detained him priſoner, but 'in a grand palace built for that purpoſe. Such is the treat'ment our anceſtors gave their priſoners of war.'

biſhop: this arrogancy the artful pope Gregory wanted to diſcredit by his pretended humility. Baronius, in very pompous terms, extols this condeſcenſion; and obſerves, that the biſhops of Rome exhibit a very ſtriking reſemblance of Chriſt's humiliation. It is a great pity that the popes ſhewed this appearance of humility in name only; and that Boniface III. has ſince, out of the ſame ambition with the patriarch, aſſumed the title of univerſal biſhop.

The

The first three lines are written in black, with the letter *N* near them. The three following are in red, and on one side of them *PÆ*.

Henci was a natural son of the emperor * Frederic II, who opposing the pope's grant of the island of Sardinia to the Pisans, sent his son, who was married to Adela, a Sardinian princess, with an army, which at first gained great advantages over the pope and Pisans; and afterwards, with the like success, assisted the Modenese. It is commonly reported here, and the Bononian historiographers also relate, that Frederic II. offered for his son's ransom a gold-ring as large as the circumference of the city. Probably some equivocation was apprehended in the offer, as the thickness of the ring was not specified; and consequently it might have proved only a piece of gold wire of such a length as to inclose the city. The long imprisonment of Henci might also be owing to the death of the emperor, which happened soon after, *viz.* in 1250; this unfortunate prince being forgot amongst the disturbances of the interregnum. So far is certain, that he remained a prisoner at Bologna from the year 1249 till his death, which happened in 1272. To say that this palace, at present the residence of the legate and other great officers, was built merely for the reception of that captive prince, is an idle piece of ostentation, the falsity of which appears at first sight, as such a vast edifice would require more years in building than a prisoner could naturally be expected to remain among them. Besides, Sigoni, in his *Historia Bononienſis*, *lib.* iv. *p.* 78. and *lib.* vi. *p.* 115, says, that one of the public palaces, called il Palazzo vecchio del Commune, or del Podestà, was begun in the year 1200, and the other distinguished by the name of Palazzo Maggiore in the year 1245. Now the latter is the palace in question, and, as appears by this date, was built before Henci was taken prisoner. However, Malespini does the Bolognese great injustice, by saying, in *cap.* cxi. *p.* 97, that they locked up this prince in an iron cage, and confined him in it as long as he lived. Account of Henci.

Over the Salone d'Ercole is the Sala Farnese, so called from a marble statue of pope Paul III, who was of the Farnese family. The cieling and walls of this apartment were painted by the best masters in Bologna, at the expence of Sala Farnese.

* *Vid. Continuator Martini Poloni, p.* 1417. *Riccobaldus Ferrarienſis in Hiſtoria Imperator, p.* 1174.

cardinal Farneſe. Among others, Emilio Taruffi and Carlo Cignani have united their ſkill in a piece, repreſenting Francis I, king of France, touching for the evil at Bologna, in the preſence of pope Leo X, by virtue of the miraculous power of healing aſſumed by his predeceſſors the kings of France. As to any one miracle performed by Leo X, hiſtorians are entirely ſilent: and the proteſtants poſſibly exceed the truth, in aſſerting that he was an atheiſt *. However, Jovius, a zealous popiſh hiſtorian, in his Life of Leo X, acknowledges this pope to have been ſuſpected of being given to unnatural luſts, and makes no ſecret of his ſenſuality and voluptuouſneſs; to which vices other authors †, of unſuſpected veracity, add his exceſſive love of hunting, fowling, muſic, ſpectacles, and feaſting. That he chiefly delighted in the frivolous mirth of ſycophants, buffoons, and jeſters, is affirmed by Matthieu's *Hiſt. de Henry IV. lib.* vii. *t.* ii. *p.* 716. And, on the contrary, the little eſteem he had for divines, and his preference of poetry, mythology, and other profane ſciences to thoſe of his profeſſion, appears even from Pallavicini's Hiſtory of the Council of Trent. With ſuch diſpoſitions it may well be ſuppoſed, that Leo X, when he ſaw Francis I, a libertine young king, aſſume to himſelf a power of working miracles, thought, as Cato the cenſor

Suſpicions concerning Leo X.

* The great confidence which our fathers repoſed in this pope inclines us Germans to a tenderneſs for his character; and it muſt be owned he was not without ſome eminent qualities: but they extremely deviated from German ſincerity, or had too good an opinion of him, when at the renewal of the *concordat. nat. German.* they termed him a zealous patron of religion, and a ſhining example of ſanctity. It is alledged, in extenuation of his irregularities, that he was very early exalted to the papal ſee. Luther, who in this pope's time reſtored the truths of the goſpel to their primitive purity, proſtrates himſelf before him with the moſt implicit veneration. *tom.* I. *epiſt. p.* 71. *an.* 1518. *Quare, Beatiſſime Pater, proſtratum me pedibus tuæ beatitudinis offero cum omnibus, quæ ſum & habeo; vivifica, occide, voca, revoca, adſroba, reproba ut placuerit, vocem tuam Chriſti vocem in te præſidentis & loquentis agnoſcam. Si mortem merui, mori non recuſabo.* 'Wherefore, moſt holy father, I proſtrate myſelf at thy 'ſacred feet, offering myſelf and all that I have: come life, come death, 'call me, reject me, approve me, condemn me, as it ſeemeth good to 'thee. In thy voice I hear that of Chriſt ſpeaking through thee his vice-'gerent. If thou thinkeſt I deſerve death, I ſhall willingly ſubmit.' And Leo himſelf does Luther the juſtice to ſay: *Che fra Martino Luthero haveva un belliſſimo ingegno, e che coteſte erano invidie frateſche.* 'Brother Martin Luther is a perſon of an extraordinary genius, and theſe 'are only monaſtic bickerings.'

† *Onuphrius in vita p.* 396. *Ciacon. in vit. p.* 327. *Natalis Alex. tom.* VIII. *p.* 34.

did

did of the *aruſpices*, (which he is ſaid indeed not to have concealed) 'That one could not look upon the other without laughing *.'

Another fine piece of painting in the Sala Farneſe repreſents the public entry of Paul III. into Bologna. The aqueduct by which cardinal Alborno has immortalized his name in this city, is repreſented in this piece by a plan of it laid before him. The coronation of Charles V. is by Luigi Scaramuccia di Peruſa. Laſtly, among the remarkable tranſactions of the republic is alſo claſſed the acquiſition of a portrait of the virgin Mary, ſaid to be painted by St. Luke. Other fine paintings in the Sala Farneſe.

The Aldrovandi muſeum, which is kept in this place with ſuch care, that it is never opened but in the preſence of a ſenator, conſiſts, among other curioſities, of a hundred and eighty-ſeven folio's, and above two hundred bags full of ſingle leaves, all written by the hand of that indefatigable perſon. Here is alſo ſhewn the portrait of a woman, with a beard as long as that of a Capuchin monk, whom Aldrovandi affirms to have ſeen. This collection has been enriched with the cabinet of the marquis Coſpi, which contains a great number of valuable medals, as may be ſeen in the printed catalogue of them. On the ſtairs, and over the doors of the apartments, are the buſts of ſeveral popes, as Urban VIII, Innocent X, *&c.* The Aldrovandi muſeum. Bearded woman.

The military ſtores and artillery, with arms for ſix thouſand men, are alſo kept in this place. The phyſic-garden in the court of it is very ſmall, and has nothing remarkable in it. The area before the palace is three hundred and ſeventy feet long, and three hundred broad. The fountain in this area, together with the leaden pipes, *&c.* are ſaid to have coſt ſeventy thouſand *ſcudi d'oro*, or golden crowns; and it is indeed a very noble ornament to it. The braſs ſtatues erected here are by Giovanni di Bologna; the others are by Antonio Lupi; but the diſpoſition of the whole work was left to Lauretti. The ſtatue of Neptune on the top is eleven feet high. Within the baſon are a great number of dolphins ejecting water, and four women with three ſtreams iſſuing out at each breaſt. The only exception to this ſuperb work is, that the *jetteaus* are not proportional to the ſize of the figures. Arſenal. Phyſic-garden. Fountain.

* *Cicero, lib.* ii. *de Divinat. Cato mirari ſe ajebat, quod non rideret aruſpex aruſpicem cum vidiſſet.*

Mint. The mint affords nothing remarkable. The balancer, or preſs uſed for coining, moves like the pendulum of a clock, and in a minute ſtamps fifteen or ſixteen pieces. The privilege of coining was firſt conferred on this city, in the year 1291, by the emperor Henry V; and on the large pieces coined here is the following legend alluding to the univerſity of Bologna, which formerly was in ſuch reputation: *Bononia docet.* And on the ſmaller pieces, the important word *Libertas*; but both at preſent are uſed with little propriety.

A connoiſſeur in painting will meet with a great deal of entertainment in the private palaces of this city.

Paintings in Fonfiglioli palace. In the Palazzo Bonfiglioli, beſides ſeveral beautiful pieces by the Caracci's, are about fifty drawings by the moſt celebrated maſters; among which are the maſſacre of the Innocents, by Raphael; Veturia and Coriolanus, by Baptiſta Franco *, *&c.* All theſe pieces are elegantly framed and glazed with ground glaſs, which not only preſerves them from the duſt and the fingers of the beholders, but gives no little addition to their beauty.

Campeggi palace. The Palazzo de' Campeggi is built with free-ſtone of a diamond cut, and was once the reſidence of the emperor Charles V. Here alſo, in the time of James III. and Paul III, the biſhops and prelates, appointed to aſſiſt at the council of Trent, held their meetings in the year 1547, when the unhealthfulneſs of the air had obliged them to leave Trent. In the garden is a lion of white marble, formerly erected at Ravenna by the Venetians; but, when that city fell under the papal yoke, it was brought hither.

Bentivoglio palace. The ſpacious ſuperb palace, which formerly the family of the Bentivogli had in Bologna, was, upon their expulſion out of the city in the year 1507, totally demoliſhed and razed: however, they have ſince built a very fine houſe in another part of the city.

Caprara palace. But the palace which moſt gratifies a traveller's curioſity is that of Caprara, where he cannot but admire the double ſtair-caſe, the large looking-glaſſes (which are ſeldom ſeen in the Italian palaces, and what they have are generally but very mean) the tapeſtry hangings, and the richneſs of the other furniture. Here are particularly a great many ſmall

* Livy, *lib.* ii. *c.* 40, calls Coriolanus's mother Veturia, and his wife Volumnia, which names are uſed *vice verſâ* in Plutarch; but Aurelius Victor, *de viris illuſtribus*, follows Livy.

coffers

coffers of admirable Florentine work; one of raiſed mother-of-pearl, another with ſix large, and as many ſmall, pillars of rock-cryſtal; ſeveral curious works in ivory and wood, and general Caprara's braſs ſtatue on a pedeſtal of red porphyry, ſupported by a Turk. At the corners of a ſplendid gallery are cloſets filled with ſhells and other marine productions; but both the ſides of it are taken up with four large tables, covered with Turkiſh utenſils, belts, money, furniture, *&c.* count Tekeli and prince Ragotzi's cabinets; two ſwords ſet with diamonds, preſented to general Caprara, one by the emperor Leopold, and the other by Auguſtus king of Poland; the golden-fleece, and ſeveral other curioſities within glaſs-caſes, and little braſs ſtatues on the top of them. The walls are hung with Turkiſh arms in the form of trophies. In this gallery are likewiſe ſome fine paintings; among which is the death of Brangandini, who was flead by the Turks, painted on wood. Here are alſo two beautiful tables of Florentine work, and ſeveral large ſilver vaſes. The laſt male heir of the Caprara family died in the year 1724; and his daughter, on her marriage with a gentleman of the name of Montecuculi, inſiſted, that he ſhould take upon him the name of Caprara; which he agreed to, rather than loſe her fortune of eighty thouſand *ſcudi* a year: however, the Caprara family is not the richeſt Bologna; for thoſe of Magnani, Pepoli, and Ranucci are poſſeſſed of a hundred thouſand *ſcudi* or crowns ſterling a year.

Rich families in Bologna.

On the cieling of a ſaloon of the Palazzo de' Favi are the adventures of Jaſon in eighteen pieces painted in *freſco* by the two brothers Auguſtino and Annibal Caracci, under the inſpection of their uncle Luigi. In another apartment are painted on the frize twelve paſſages of the Æneid painted in *freſco* by Luigi Caracci, copper-plates of which are to be had at Roſſi's in Rome for two *ſcudi*, under the following title: *Galleria dipinta in Bologna in caſa de' Signori Favi, colle favole di Enea, ſecondo la deſcrizione di Virgilio, colorite da tutti trè i Caracci, Annibale, Agoſtino e Ludovico, intagliata in acqua forte da Giuſeppe Maria Mitelli, libro in XVII. fogli reali per traverſo.* The reſt of the adventures of Æneas are painted in ten pieces by Albani, under the direction of Luigi Caracci, and his other diſciples have finiſhed the remainder; but the latter are in a different apartment, and under every picture is a Latin verſe out of the Æneid, explaining the ſubject. On the frize of one apartment are ſeveral landſcapes in *freſco*, by the cavalier Creti; by whom are two

Paintings by the Caracci in the Favi palace.

Other pictures.

other pieces, repreſenting painting and muſic by two women. Several other fine pieces of painting are likewiſe to be ſeen in this palace, and particularly ſome very delicate drawings with a pen.

Paintings in honour of Julius III.

On a wall in the Palazzo de' Legnani are ſome imperfect remains of a piece of painting in praiſe of pope Julius III. by Nicolo del Abbate. Under the papal crown are theſe words: *Innocentes manibus & mundi corde.* A motto little applicable to Julius III.

Magnani palace.

The Palazzo Magnani is finely furniſhed; but the moſt remarkable thing here is the hiſtory of Romulus, painted in *freſco* by the three Caracci's. Count Carlo Ceſare Malvaſia, in the third part of his *Felſina Pittrice*, and other connoiſſeurs give the preference to the piece repreſenting Romulus's victory over Numitor's ſhepherds, which was done by Auguſtino Caracci; but it is a great diſadvantage to all theſe maſter-pieces, that the beauty of the colouring is faded, and on that account they are not beheld with the ſame pleaſure and admiration as the noble works of thoſe artiſts in the Farneſian palace at Rome.

Palazzo Mareſcotti.

In the Mareſcotti palace are ſeveral fine pieces of painting, and a very ſuperb double ſtair-caſe.

Palazzo de' Molari.

The Palazzo de' Molari exhibits a good collection of paintings; but is chiefly remarkable for a meridian-line drawn by Dr. Montanari.

Palazzo de' Monti. Humour of the Italian nobility.

The Palazzo de' Monti ſhews the genius of the Italian nobility for decorating their palaces with collections of paintings and other curioſities; who often abridge themſelves of a great many of the conveniencies of life, in order to be poſſeſſed of ſomething which attracts the admiration of other people, and eſpecially of foreigners. The firſt floor of this grand edifice, conſiſting of above thirty apartments, which are by far the beſt, is never, or at leaſt very ſeldom, inhabited, and then only for the reception of ſome perſon of diſtinction; the general uſe of them being only to diſplay an amazing collection of paintings and other curioſities. Beſides the great number of pieces by Albani and the Caracci's, here is a gallery painted by young Cignani; together with a very large piece of painting repreſenting the raiſing of the ſiege of Turin, by Antonio Caſa. In another apartment is to be ſeen a woman aſleep, with a wanton boy laughing, whilſt he lets down a mouſe hanging by a thread upon her breaſt. In this piece the expreſſion is very ſtrong, and the mouſe is admirably done. This palace is well furniſhed, and the apart-

ments

ments are lofty and magnificent. The Bologneſe family of Monti claims kindred with pope Julius III, who was a Florentine.

The Palazzo di Pepoli is a fine edifice, and is remarkable for its ſuperb ſtair-caſe, ſpacious hall, fine tapeſtry and other rich furniture. Here is to be ſeen a ſilver triumphal car, with two ladies ſitting it, which moves by clock-work about the room, as if it was drawn by two lions. The beſt paintings in this palace are the cieling-pieces. Palazzi di Pepoli.

The palace of Ranucci is likewiſe built in a grand taſte, with a noble ſtair-caſe, and ſpacious lofty rooms. Here is ſome beautiful tapeſtry made at the Gobelins, and ſeveral cloſets full of Florentine work, ſilver vaſes, and other furniture; particularly a clock of raiſed inlaid work of gems on a ground of *lapis-lazuli*. The height of the chapel takes up three ſtories of the houſe. Among the paintings in this palace are a fine piece of perſpective, by Agoſtino Mitelli; St. Jerom, and Joſeph flying from Potiphar's wife, by Guido; the fall of Haman, by Antonio Gionima (a new piece, where the beautiful figure of Eſther is particularly admired;) and the portraits of the great dukes of the Medicis family. In the upper ſaloon is an indifferent piece of the reception of the king of Denmark at this palace, with theſe words under it: Palazzo Ranucci. Paintings.

Fridericus IV, Daniæ, Norvegiæ,
Gothiæ ac Vandaliæ Rex,
Ranutiæ Domûs bis hoſpes
MDCCIX.

'In this palace of Ranucci, Frederic IV, king of Denmark, Norway, the Goths and Vandals, was twice entertained in the year 1709.'

Facing it is a piece repreſenting the coronation of the emperor Charles V, as performed by the pope at Bologna in the year 1530.

The family of Ranucci have alſo a charming villa, of which, together with the Dominican convent, one has a fine view from the Monte della Guardia. The Ranucci villa.

In the Palazzo Sampieri are ſeveral pieces, by the three Caracci's; and one of the beſt that was ever done by Albani, repreſenting Cupid kiſſing his mother Venus, and, with an air of triumph, as it were to ſhew his power, pointing at the Sampieri palace. Admirable picture by Albani.

rape of Proſerpine by Pluto: and near him is a groupe of ſportive loves joining in a dance.

Palazzo di Volta.

Not far from the church of Madonna di Galiera, Gieronimo Treviſano has painted in *chiaro oſcuro*, on the outſide of the wall of the Palazzo di Volta, ſeveral remarkable tranſactions of the Roman commonwealth; but it is almoſt defaced by length of time. In the apartments are to be ſeen the works of Mitelli, and ſeveral other painters. Beſides another palace in this city, the family of the Volta have a ſeat at Caſaraltà, where the following ænigmatical epitaph, on which ſo many of the literati have already exerciſed their wits, is to be ſeen:

Seat of the di Volta family.

Enigmatical epitaph.

D. M.
Ælia Lælia Criſpis
Nec Vir, nec Mulier, nec Androgyna,
Nec Puella, nec Juvenis, nec Anus,
Nec Caſta, nec Meretrix, nec Pudica,
Sed omnia.
Sublata
Neque Fame, neque Ferro, neque Veneno,
Sed omnibus.
Nec Cœlo, nec Aquis, nec Terris,
Sed Ubique jacet.
LVCIVS AGATHO PRISCIVS
Nec Maritus, nec Amator, nec Neceſſarius
Neque Mœrens, neque Gaudens, neque Flens
Hanc
Nec Molem, nec Pyramidem, nec Sepulchrum,
Sed omnia,
Scit & Neſcit Cui Poſuerit.

'Ælia Lælia Criſpis, who was neither male, female, nor 'hermaphrodite; neither a girl, a youth, nor an old woman; 'neither chaſte, a whore, nor a modeſt woman; but was 'all theſe. She died neither by famine, ſword, nor poiſon; 'but by all three. She lies neither in the air, nor in the 'waters, nor in the earth; but every-where. Lucius Aga'tho Priſcius, who was neither her huſband, nor gallant, 'nor relation; neither weeping, rejoicing, nor mourning, 'erected this, which is neither a fabric, a pyramid, nor a 'tomb, but all three; but to whom, he knows, and yet 'knoweth not.'

Under

Under this ænigma are the following words:

Ænigma
Quod peperit gloriæ
Antiquitas,
Ne periret inglorium
Ex antiquato marmore
Hic in novo reparavit
Achilles Volta Senator.

'That this ænigma, the invention of ingenious antiquity, might not be loſt by the decay of the ancient marble on which it was firſt engraven, it ſtands here cut in freſh characters, by order of Achilles Voltes, a ſenator.'

On the four ſides of the ſame ſtone are twelve different explanations of this epitaph, with the names of their ſagacious authors. Mario Michael Angelo will have it to be rain: Fortunius Licetus, the beginning and ending of friendſhip; John Caſper Gevartius interprets it to be love; Zachary Pontinus ſays it was deſigned for the remains of three different perſons; Johannes Turrius is of opinion that it is the *Materia Prima*; Nicholas Barnaud, that it is an eunuch, or the philoſopher's ſtone; Agathias Scholaſticus (if that was his name) affirms it to be Niobe; Richardus Vitus will have it to be the rational ſoul, or the *Idea Platonis*; and Ovidius Montalbanus, hemp. Count Malvaſia, in a particular treatiſe intitled *Ælia Lælia Criſpis non nata reſurgens*, interprets it of a daughter promiſed to a perſon in marriage, who died pregnant with a male child before the celebration of her nuptials *. Explanations of it.

Beſides theſe learned perſons, M. de Cigogne Ingrande has diſcovered pope Joan in it; the celebrated Boxhorn † ſays it is a ſhadow; and a ludicrous hand has taken the liberty to

* Whether this be our author's meaning, I cannot ſay, it being ſomething obſcure in this paſſage; but it is ſomething applicable to the ænigma, though I know not whether it be agreeable to Malvaſia's interpretation, having never ſeen it.

† In the *Acta Eruditorum Lipſienſ. menſ. Mart. ann.* 1732, is an anonymous letter, in which the author interprets this riddle of a monument erected by one of the Ælian family to his own ſoul, where he puts the letters *A. M. P. P. D.* at the beginning of the epitaph, denoting *Animæ Meæ Propria Dico.* This interpretation he ſupports as grounded on the old inſcription

to ſcratch on the ſtone under the above-mentioned illuſtrations *un petto*, or a f---t. The original epitaph is ſaid to have been broken to pieces in the laſt century, and the fragments were made uſe of in laying the foundation of this houſe; and, what ſeems not a little ſurpriſing, all the explanations hitherto given of this inſcription have their difficulties. And though Malvaſia's has the moſt probability on its ſide; yet the particulars are grounded on ſo many hiſtorical circumſtances, that an ingenious pen would not be much at a loſs to cook up a romance out of them. Give me leave to ſubjoin another ænigmatical inſcription, though it be ſomething ſatirical, made on a woman at Baſil, who lived fifteen years in the matrimonial ſtate with an eunuch:

Another ænigma of the ſame kind.

Palladiæ Veneris, vel Veneriæ Palladis
Thalamum Sepulchro ſimilem cernis.
Ubi Virgo ſimul & Matrona, Nupta & Innupta,
Nec Sterilis, nec Fœcunda: nec Uxor, nec Pellex:
Conjux ſine conjuge: Cœlebs ſine cœlibatu.
Annos quindecim, ſine querela,
Cum Viro jacuit ſemiviro.
Mirante naturâ, tamdiu potuiſſe fœminam
Sic jacere, vel tacere *.

'Behold a marriage-bed, or rather a grave, of a lady endowed with the beauty of Venus, joined with the prudence of a Pallas; who was at once a virgin and a matron, married and unmarried; neither barren nor prolific, neither wife nor concubine; a wife without a huſband; ſingle,

inſcription; but adduces no proof. Not to mention that thoſe letters are not on the Bologna epitaph, but only on an old copy at Milan, ſuppoſed by Malvaſia to be ſpurious; and to the end of which is taked the following addition, not to be found in the editaph of Bologna:

Hoc eſt ſepulchrum intus cadaver non habens,
Hoc eſt cadaver ſepulchrum extra non habens,
Sed cadaver idem eſt & ſepulchrum ſibi.

'Here is a ſepulchre without a corpſe; here is a corpſe without a ſepulchre: the corpſe and ſepulchre are one.'

[A correſpondent of the *Mercure de France* will have this epitaph to be deſigned for Lot's wife.]

* *Vid. Comes Emanuel Theſaurus, in Idea argutæ & ingenioſæ dictionis, p.* 455.

'and

'and yet not in a ſtate of celibacy. Here ſhe lay fifteen 'years without any complaints, with a man who was but 'half a man, while nature itſelf admired that a woman 'could lie or be ſilent for ſo long a time under ſuch circum-'ſtances.'

I ſhall not take upon me to decide, whether the ſilence of the abovementioned Pallas be more wonderful than her patience; or than the ignorance of another wife, who lived ſome years with an impotent huſband, without being ſenſible of his deficiency; for ſhe imagined that the reſt of the world had no further commerce together than ſhe and her huſband. Hilarion de Coſte, in his *Eloges des Dames illuſtres*, *tom.* I. *p.* 697, relates this ſtory of Iſabella di Gonzagua, the wife of Guido Ubaldi duke of Urbino, who died in 1508: but now, ſince women are better acquainted with the ſecrets of nature, their knowledge renders them leſs patient under ſuch diſapointments. To what a degree of immodeſty not a few are arrived, appears from their proceſſes for divorces *ex capite impotentiæ*.

The Giardino de Poëti at Bologna, ſo extolled by ſome travellers, is in reality but meanly laid out. It derives its name from the family of the Poëti, to which it belongs. Poëti garden.

A little without the Porta S. Mamala is a paſſage through a garden into a grotto, in which is a ſtatue of Venus, ſome ſhell-work on the walls, and ſeveral ſmall baſons filled with water for baths. This work generally paſſes for a bathing-place of the ancient Roman emperors; but I am of opinion, that the chief deſign of this work was to find out a good ſpring of water: for many paſſages are hewn in the rock, in which are ſeveral ſprings, at laſt meeting in a deep reſervoir; and from thence the water is conveyed by an aqueduct, which is to be ſeen behind the church dell' Annonziata, to the large fountain in the area before the Palazzo Publico. The lapideous concretions that hang on the bricks with which the above-mentioned ſubterraneons paſſages are lined, perfectly reſemble the incruſtations on the pillars in the *Piſcina Mirabilis* at Baiæ, and are ſo hard and tenacious, as not to be ſeparated without damaging the brick-work. In ſome places theſe ſtrong concretions are of ſuch a thickneſs, that an altar has lately been made of them at Bologna. Grotto out of the Porta S. Mamala. Aqueduct.

I come now to the eccleſiaſtical edifices at Bologna, and ſhall begin with St. Agnes's church, which belongs to the Dominican nuns. This church is finely gilt and painted; among St. Agnes. Fine painting.

among the latter the martyrdom of St. Agnes over the high altar is one of Domenichino's beſt pieces.

St. Antony. In St. Antony's church, over the great altar, is an admirable piece, by Luigi Caracci, repreſenting the preaching of the primitive hermits. On another altar is a picture of the virgin Mary with her divine infant, with a groupe of angels hovering over her; St. Francis and St. Carlo in a devout poſture, &c. In the oratory or ſmall chapel near this church is a moſt beautiful piece, repreſenting the annunciation, by Tiarini; but with this preſumptous abſurdity, *viz.* God the Father is repreſented above, in heaven, holding a dove in both his hands, juſt as if he was going to let it fly. The convent near this church is called *Collegio di Montalto*; for it was converted by pope Sixtus V. from an hoſpital into a convent. Here is a good library, which is prettily painted in *freſco*, by Geſſi. On the wall without the college is a miraculous image of St. Antony, before which a perjured man being once brought, all his fleſh, as the fable goes, was inſtantly reduced to aſhes, and fell off his bones. On the feſtival of that ſaint thoſe aſhes and bones are publicly expoſed to the devotion of the credulous people.

Abſurd repreſentation of the Holy Ghoſt.

Montalto college.

Miraculous image of St. Antony.

Statue of St. Petronius. Before St. Bartholomew's church ſtands a marble ſtatue of St. Petronius, by Brunelli. This church is divided into three iſles, and that in the middle is of a remarkable height. All the three make a fine appearance, and are excellently painted, particularly that on the ſouth ſide. Angelo Michael Colonna, as is mentioned in an inſcription, from a motive of devotion, performed this grand piece, and ſome others, without any reward. The high altar is of beautiful marble, with ſome figures inlaid. An annunciation, by Albani, to be ſeen here, is accounted an incomparable piece; and indeed nothing can ſurpaſs the expreſſion of the virgin's admiration; though, in my opinion, it is not accompanied with that humility, and, as it were, bluſhing modeſty, which are expreſſed in ſome of the beſt pieces on this ſubject. The two other pieces, repreſenting the nativity, and the flight into Egypt, are alſo by the ſame maſter. On the outſide of the cloiſter which faces the ſtreet, and conſiſts of ten arches, are ſome fine baſſo-relievo's, by Formigini; with the life of St. Gaetano, painted from Cignani's deſigns.

St. Petronius.

St. Bartholomew's church.

A maſterpiece by Guido. In the veſtry of the Capuchins church is a crucifixion, by Guido Rheni, which is extremely admired as a real maſterpiece.

The

The Certoſini, or Carthuſians, whoſe convent is without the city, are in poſſeſſion of that celebrated piece of Agoſtini Caracci, in which St. Jerome is repreſented receiving the ſacrament at the point of death, and taking leave of his friends. This picture ſtands on the great altar; and in a chapel on one ſide of it is St. John preaching in the wilderneſs, painted by Luigi Caracci, who in this piece ſtrove to emulate Agoſtini Caracci in that mentioned above. By the ſame maſter is alſo the ſcourging of Chriſt. Here is alſo a capital piece, repreſenting the baptiſm of Chriſt, by Elizabeth Sirani; and the feaſt where Mary Magdalene anoints our Saviour's feet by her father Giov. Antonio Sirani. St. Bruno kneeling before the holy virgin is by Guercino; the aſcenſion of Chriſt, by Bibiena; the deſcent from the croſs, by Geſſi; St. Catharine of Sienna, by Tiarini; and Chriſt led to the place of execution, a capital piece, is by Maſſari. Fine painting at the Certoſini.

The church *ad Corpus Domini*, belonging to the nuns of St. Clare, has been newly rebuilt, and ſuitably ornamented; the roof was painted by Franceſchino. On the right-hand, near the entrance, is a beautiful altar, adorned with red and white marble pillars. Here are alſo two fine pieces by Luigi Caracci; one repreſents Chriſt deſcending into the *limbus patrum*, and the other the interment of the virgin Mary. The undecayed body of Catharine de' Vigri, a Bologneſe, the foundreſs of this convent, who died in the year 1463, is preſerved by the nuns as a relique of ſingular value. The body is ſitting in a chair, and looks like a dried mummy. As to the fragrant odour emitted by this corpſe, that may be effected without any difficulty; but that its nails and hair are continually growing and often cut, is what, out of meer complaiſance to the fair nuns, one would not chuſe to diſpute. We are indeed informed by hiſtorians, that the beard of the brave Guſtavus Adolphus grew conſiderably after he had been laid in his grave *; and this is no more than can eaſily be cre- *Ad Corpus Domini* church. Superſtition about the corpſe of Catarini de' Vigri.

* The poſſibility of the beard, and conſequently of the hair, growing on dead bodies, has been maintained by Ariſtotle, in *hiſt. anim. l.* iii. *c.* 11. who ſays, 'In perſons afflicted with ſome diſtempers, eſpecially in con'ſumptive perſons, the hair grows more than ordinary. In aged perſons, 'and even after death it continues to grow, and is very hard like briſtles.' D. *Joh. Chriſt. Stock in diſſ. phyſ. de cadaveribus ſanguiſugis.* §. 5. *Jen.* 1732. has ſhewn the poſſibility of this from the natural cauſes; but in the ſame year was oppoſed by M. *Joh. Chriſtoph. Pohl, in diſſ. de hominibus poſt mortem ſanguiſugis*, in a treatiſe printed at Leipſic. Whoever is willing to be convinced by hiſtorical accounts, may read *Chriſt. Frid. Garmann. de miraculis mortuorum, l.* i. *tit.* 1. *de capillorum in cadaveribus augmento*, §. 19. *& ſeq.*

dited

dited of a body full of blood and juices. But whether this be poſſible in a corpſe totally dried up, is much to be queſtioned; or rather may be ſaid to be impoſſible. In this convent is given to devout perſons a kind of holy water, which is ſaid to derive particular virtue by being uſed to waſh the body of St. Catharine, and likewiſe the wool with which it is dried at thoſe times.

S. Chriſtina della Fundaca. Cathedral.

S. Chriſtina della Fundaca belongs to a convent of nuns; and is adorned with a great number of fine pieces of painting.

The cathedral is dedicated to St. Peter; and exhibits a great many monuments, among which is that of Tancred; a celebrated civilian. On each ſide of the main entrance is a large lion, couchant, of red marble, on which are placed the holy-water baſons. On the center-arch, near the Tribuna, is a marble ſtatue of pope Gregory XV. who was a native of Bologna, with an eagle on one ſide of him, which was the arms of the Ludoviſio family, from which he was deſcended. On the cieling of the chapter-room is a fine piece of painting, by Luigi Caracci, repreſenting St. Peter on his knees before the virgin Mary: here is alſo the annunciation, by the ſame hand, which was the laſt piece he painted. In the choir are ſeveral good baſſo-relievo's.

Dominican church. St. Dominic's tomb.

The church of the Dominicans is at preſent totally altered by repairs and new ornaments begun by the late pope, who was of that order. St. Dominico, who died at Bologna in the year 1221, lies buried here in a magnificent chapel. His monument is of white marble, adorned with beautiful baſſo-relievo's, by Michael Angelo; and the altar, together with the large candleſticks which ſtand upon it, are of ſilver. In the choir is a beautiful inlaid work, repreſenting ſcriptural hiſtories; and in the veſtry is a very conſiderable treaſure of jewels and rich church furniture, with the Old Teſtament, ſaid to be written by Ezra himſelf; it is a large folio, incloſed within a glaſs-caſe, ſo that only one ſide of it can be ſeen. Here are alſo ſeveral reliques, ſet in gold at the expence of the city; on which account the ſenate or council keep one of the keys of this place; ſo that there is no ſeeing it without their permiſſion. This is attended with ſo much trouble and ſolicitation, that I rather choſe to deprive myſelf of the pleaſure of taking a more exact view of this extraordinary manuſcript; and the rather as Montfaucon, in his *Diarium Italicum*, ſays, that it contains only the Pentateuch, and that it is by no means of Ezra's writing, though it be very ancient: for the Jews, even at the beginning of the fourteenth century, preſented it to this convent, as a

Manuſcript of the Old Teſtament by Ezra.

manuſcript

manuscript of great antiquity. In the other vestry also, which serves for the ordinary uses, are several fine paintings.

Henci king of Sardinia, and son of the emperor Frederic II, whose imprisonment has been mentioned above, lies near the choir in this church.

Henci died in the year 1272, after an imprisonment of twenty-three years. The Bolognese, who imagine that they have gained immortal honour by their victory over him, and their firmness in detaining him prisoner, have taken care to give a particular account of the whole affair in the following inscription cut in marble:

Epitaph on the imprisoned king Henci.

Viator, quisquis es,
Siste gradum, & quod scriptum est, perlege,
Ubi perlegeris, pensita.
Hoc is, cujus causâ hoc scriptum est, fieri rogat.
Orto inter Bononienses & Mutinenses bello,
Cæsar Fredericus II. Rom. Imperator
Filium HENTIVM,
Sardiniæ & Corsicæ Insularum Regem
Mutinensibus suppetias ferre jubet,
Qui
Inito apud D. Ambrosii pontem certamine
A Bononiensibus capitur,
Nullâque re, ut dimittatur, impetrat;
Licèt Pater minis, deinde precibus, & pretio
Deprecatoribus uteretur,
Cum tantum auri pro redimendo filio polliceretur;
Quantum ad mœnia Bononiæ circulo aureo cingenda
sufficeret.
Sic captivus annos XXII. menses IX. dies XVI. tenetur;
Aliturque Regio more publicâ Bononiensium impensâ.
Sic defunctus magnificentiss. ac pientiss. funeratus
Hic tumulatur.
Præterea simulacrum hoc in perpetuum monumentum
Et hosti & captivo
S. P. Q. B. P.
Anno Sal. MCCLXXII. II. Id Mart.
Hoc volebam, ut scires.
Abi & Vale.

Monumentum hocce vetustate collapsum
Senatûs Bononiensis jussu
Instauratum fuit MDLXXVI.

Traveller,

'Traveller, whoe'er thou art, ſtop and read this inſcription; when thou haſt read it, conſider what it contains: this is the requeſt of him on whoſe account it was written. In a war between the ſtates of Bologna and Modena, the emperor Frederic II. ordered his ſon Henci king of Sardinia and Corſica to come to the aſſiſtance of the Modeneſe; but in a battle fought near St. Ambroſe's bridge, this prince was taken priſoner by the victorious Bologneſe, who would by no means ſuffer him to be ſet at liberty, notwithſtanding the threats and intreaties of his father, who, finding his power diſregarded, offered for his ſon's ranſom as much gold as would make a ring large enough to compaſs the walls of Bologna: however, he remained priſoner twenty-two years, nine months, and ſixteen days; during which time he was entertained in a manner becoming his dignity at the expence of the city. When he died, the Bologneſe crowned this generoſity with beſtowing on him a pompous funeral, and this magnificent tomb March 13, 1272. STRANGER, FAREWEL!

'This monument, being much decayed, was, by order of the ſenate of Bologna, repaired in the year 1576.'

Underneath are the following words:

Senatûs Bononienſis
Pietate ac Liberalitate,
Oſſa REGIS HENTII
Et hoſtis & captivi
Hic jacent.
Humanæ ſortis memor
Piis manibus benè precare.
Inſtaurat. iterum A. D. MDCLXXXX.

'By the humanity and generoſity of the ſenate of Bologna, here are depoſited the bones of king Henci, their enemy and priſoner of war. Be mindful of the viciſſitudes of human life, and pray for the repoſe of his ſoul. This monument was repaired a ſecond time in the year 1690.

Riches of the chapel del Roſario.

In this church lie Luigi Caracci, the celebrated painter, and ſeveral famous civilians. The Capella del Roſario is at all times embelliſhed with a great quantity of plate, purſuant to a clauſe in the will of the founder, enjoining that the ſilver ornaments ſhould never be removed upon any pretence whatever.

whatever. This treaſure is guarded in the night by a man well armed, and ſeveral large maſtiffs.

In the Dominican convent, to which this church belongs, are about a hundred and forty monks. On the walls of the refectory are ſeveral inſcriptions, commemorating the moſt remarkable tranſactions of pope Pius V. An anti-chamber, divided into three iſles by two rows of pillars, leads to the library. On each ſide are ſtatues and paintings in honour of the Dominican order and pope Pius V. Over the entrance of the library is an inſcription, ſignifying that this treaſure of books was completed *Dei & Patriarchæ Dominici peculiari patrocinante providentia*; 'Under the patronage of the 'providence of God and of St. Dominic.' The books are very numerous, and judiciouſly arranged. In the lower cloiſter of the convent is a ſmall chapel, ſaid to have been the apartment in which St. Dominic, in the year 1221, departed this life. In one piece of painting in this chapel an angel is repreſented going up a ladder into heaven with St. Dominic on his back; but the angel aſcends the ladder backwards, that he and St. Dominic may not turn their backs on the ſpectators. Another circumſtance equally abſurd in this piece is that our Saviour and the virgin Mary are repreſented ſtanding above holding the ladder. In the paſſage leading to the church lies the celebrated civilian Socinus, who in his epitaph is called Zozinus. On a green plot behind this convent is ſhewn an old cypreſs-tree, ſaid to have been planted by St. Dominic, and conſequently not leſs valued than the orange-tree in the Dominican convent at Fondi, affirmed to have been planted by Thomas Aquinas. On the area before the Dominican church the braſs images of the virgin and St. Dominic are erected on two pillars. Betwixt theſe ſtatues is a large ſtone tomb, ſupported by nine pillars, and adorned with baſſo-relievo's repreſenting ſeveral perſons writing while one dictates to them. The inſcription on this tomb is inexplicable, and is as follows; but I could get no certain account of it:

Dominican convent.

Library.

S. Dominic's chamber.

Picture of an angel carrying St. Dominic to heaven.

Tomb of Socinus a civilian.

Cypreſs planted by St. Dominic.

† *Autore magno nature lege vocabo*
Patre Rolandino cetus pro conſule primo
Nunc hic ſcribe locant Octobris tertia deri
Mille trecentenis celeſtis prolis ab annis
Reſtauratum MDCIII. iterum MDCCXII.

Jealouſy betwixt the Franciſcans and Dominicans.

A continual emulation reigns betwixt the Franciſcans and Dominicans, eſpecially at Bologna; for each of theſe orders ſtrive to ſurpaſs the other in buildings and other external magnificence, in order to increaſe their revenues and authority. The Dominicans have the advantage in the ſplendor of their churches; but in wine-cellars they have hitherto been exceeded by the Franciſcans. The high altar of the Franciſcan church is in the Gothic taſte, or, as it is called in Italy, *alla Tedeſca*. Among the paintings in this church are ſome highly-finiſhed pieces, by Facini, Luigi Caracci, Brizio, Guido, and Tiarini. Pope Alexander V, ſome old civilians and gloſſographers, as Franciſcus Accurſius, Ortofredus and Romanzo, the philoſopher Boccaferri, and other celebrated men in the republic of letters, are interred here. Under the marble buſt of the civilian Hannibal Monterenci, who died in 1586, and lies on the left-hand of the main entrance, are theſe diſtichs:

Franciſcan church.

Epitaph of Monterenci.

Docta per ora Virûm volitas, clariſſime Doctor,
Æternuſque tui nominis exſtat honos.

'Thy memory ſhall live, conſign'd to fame,
'And every tongue ſhall celebrate thy name.'

And lower down are theſe lines:

Vivida cui virtus, cui ſumma ſcientia juris,
Dum vixit, fuerat, nunc brevis urna tenet.

'Within this little urn, alas! he lies
'Whoſe better part exults above the ſkies;
'His virtue lives, his knowledge never dies.'

Accurſi tomb.

Accurſi, who lies on the right hand as you go towards the convent, has only theſe words for his epitaph:

Sepulchrum Accurſii Gloſſatoris Legum.

'The tomb of Accurſi, a commentator on the law.'

On the ſame ſide is the following epitaph:

Barbaræ

Barbaræ Pretæ Blanchinæ
Pietate & moribus inſigni,
Quæ Prætorum Familiam,
Per quingentos annos belli & pacis muneribus
Bononiæ illuſtrem,
Noviſſimis Hieronymi Preti Muſis Italiæ conſpicuam,
Immaturâ morte concluſit,
Co. Cæſar Blanchinus Senator
Juſſis chariſſ. Conjugis obſequentiſſimus
Inſtauravit & poſuit Anno Dom. MDCLIII.

'To the memory of Barbara Preti Blanchini, a lady eminent for her piety and ſweetneſs of manners, the laſt ſurviving perſon of the family of the Preti, which, in a ſucceſſion of five hundred years, had diſcharged at Bologna the higheſt civil and military poſts with honour and reputation; and of which illuſtrious houſe the late Gieronimo Preti, whoſe poetry does honour to Italy, was deſcended. Count Cæſar Blanchini, a ſenator, in compliance with the requeſt of his beloved conſort, erected this monument in the year 1653.'

On each ſide of this convent are fine arched cloiſters, or galleries, one of which is a hundred and thirty-three, and the other two hundred common paces in length. In the ſtreet before the convent is a pillar, on the top of which is a braſs ſtatue of the virgin Mary ſtanding on a creſcent.

S. Giacomo Maggiore, which belongs to the Auguſtine monks, is well furniſhed with good paintings; and, among other reliques, here is ſhewn a thorn, as is pretended, of the crown worn by our Saviour at his crucifixion. S. Giacomo Maggiore.

The Jeſuits church is dedicated to St. Lucia, and is adorned with ſome fine marble altars; but the front is a very indifferent one (the defect of moſt of the churches of Bologna) and has nothing of the riches and ſplendor by which the Jeſuits in other cities affect to diſtinguiſh their churches. In a chapel near the entrance is repreſented the proceſſion of St. Gregory in order to put a ſtop to the plague, painted by Frederico Zuccaro; St. Lucia and St. Agatha, to be ſeen over the high altar, are by Procaccino; here are alſo ſome pieces of painting by Cignani and Brizio. In the college is ſhewn the chamber or cell of St. Francis Xavier. Jeſuits church.

Chiesa del buonoGiesù. The church called Chiesa del buono Giesù is of an oval figure, and is adorned with paintings in *fresco* by Pianori, a disciple of Albani, and other hands. Here is a very good statue of our Saviour, or an *Ecce homo*, by Brunelli; and by the same master is also S. Antonio di Padua, to be seen on the altar of the chapel dedicated to that saint. St. Apollonia of marble, and St. Bernardine of *terra cotta*, are admirable specimens of Lombardi's skill in sculpture: but nothing can exceed the basso-relievo of the circumcision, on the high altar, by the celebrated Brunelli.

Paintings in S. Giorgio. A connoisseur in painting will not omit seeing S. Giorgio's church, were it only on account of four celebrated pieces of painting: the first represents the nativity of Christ, in *fresco*, by Cignani; the second, the annunciation, by Luigi Caracci; the third is the virgin Mary with her divine infant, by Annibal Caracci; and the fourth is the baptism of Christ, by Albani.

S. Giovanni Battista. The church of S. Giovanni Battista de' Celestini is everywhere ornamented with fine paintings. The high altar-piece is a picture of the virgin with the infant Jesus, as is pretended, by St. Luke. The appearance of Christ to Mary Magdalene, in the disguise of a gardener, is by Massari. Close by this piece lies Alexander Fibula, who died in 1541, aged forty-nine; and in his epitaph he is stiled *Eques Cæsareus*, and *Juris Utriusque Candidatus*.

Monument of Fibula.

S. Giovanni in Monte. Picture of St. Cecilia, by Raphael. S. Giovanni in Monte is famous for an admirable picture of St. Cecilia, by Raphael. The saint, inraptured with the harmony of a choir of angels, dashes all her musical instruments against the ground. In this piece are also seen St. John, St. Paul, Mary Magdalene, and St. Austin. Count Malvasia, in his lives of the celebrated Bolognese painters published in two volumes in quarto in the year 1678, under the title of *Felsina Pittrice*, censures the stiffness and want of expression both in this and many other pieces by Raphael; and supports his opinion with the authority of Annibal Caracci. And though Vincenzo Vittoria, in his *Osservazioni sopra il Libro della Felsina Pittrice*, printed in 8vo. at Rome in the year 1703, labours hard to vindicate Raphael's pencil from such an imputation; yet it is not done to the satisfaction of impartial judges. However, this piece is greatly valued, and the painter's masterly strokes at a certain distance give it such a charming appearance, that the stiffness of the design is not observed. Besides, Raphael's last pieces shew, that he had pretty well got the better of this defect. Vasari relates,

Censured.

that

that Franceſco Francia, one of the beſt painters of that time, being deſirous to get acquainted with Raphael, whoſe fame had then begun to ſpread, wrote a letter to him; and the friends of both theſe maſters endeavoured to bring them to an intimacy. Raphael accepted the offer with the greateſt civility, and ſent Francia the picture of St. Cecilia, which was deſigned for a church in Bologna, requeſting him to mend what faults he might obſerve in it, and afterwards get it placed where it was deſigned for. Francia, being extremely elevated at ſuch a confidence repoſed in him by Raphael, was reſolved to hang up the piece himſelf; and, by that means, the longer he now viewed it, the more beauties he perceived in it, ſo that he was quite loſt in admiration: it was, however, accompanied with ſuch a mortifying conviction of his being ſo vaſtly inferior to Raphael, that it threw him into a deep melancholy, which ſoon proved fatal to him.

Cauſe of a painter's death.

In the Capella del Roſario in this church, is a fine piece of painting, by Domenichino, repreſenting the fifteen myſteries of the Roſary. In another chapel is a good picture of the martyrdom of St. Laurence, by Facini. In an apartment near the veſtry are ſeveral paintings by Ercole di Ferrara. On the veſtry altar is a picture of St. Patricius, preaching, by Spiſanelli. In the refectory is a repreſentation of the marriage-feaſt made by a king for his ſon, according to the parable in the goſpel, at which he finds one of the gueſts without the wedding-garment: this piece is painted in *freſco* by Geſi.

In the church of St. Gregory is a capital piece, by Luigi Caracci, repreſenting St. George delivering a lady by killing a dragon. The baptiſm of Chriſt is one of Annibal Caracci's firſt pieces, and in which he had ſome aſſiſtance from his maſter Luigi Caracci. The large picture of St. William is by Guercino.

S. Gregorio.

In the church of S. Maria del Baracano is ſhewn an image of the virgin Mary, which, as it is pretended, on being wounded with a muſket-ball, ſhed tears, while the blood was ſeen to iſſue from the wound, and the offender was immediately ſtruck dead with lightning. But one miracle performed by this image is not ſufficient; they tell you, that in the year 1512, when Bologna was beſieged, a mine blew up the whole wall of the chapel in which this ſame image ſtood, to ſuch a height, that both armies being drawn up, though it was night, could plainly ſee one another through the breach;

S. Maria del Baracano. Miraculous image.

Miracle of ſpringing a mine.

breach; however, that the wall fell again into its place and was joined as exact as if it had never been ſeparated. A Latin inſcription near it ſays:

Mœnium pars ubi picta Virginis imago cernitur, pervia utriuſque exercitûs oculis facta, & mirabiliter in eundem locum reſtituta.

'That part of the wall where the painted image of the 'virgin is ſeen, was laid open to the view of both armies, 'and miraculouſly reſtored to the ſame place.

The Italian account concerning this church ſays of the wall, *Si levò tant', in alto, che per quello ſpazio rimaſto tra il terreno e 'l muro gittato in alto, ambo gli eſſerciti ſi videro l'un l'altro.* 'It was carried up to ſuch a height, that, through 'the intermediate ſpace betwixt the earth and the wall which 'was blown up, both armies plainly ſaw each other.' The monks who invented this ſtory muſt have no idea of the duſt and rubbiſh of the earth, ſand, and ſtone which are always thrown up at the ſpringing of a mine. That Jovius, in his ſecond book of the life of Leo X, ſhould follow the common report, is not to be wondered at; but one would little expect to meet with ſuch an abſurdity in Guicciardini's judicious hiſtory. Sigoni, in his fifth book *de epiſcopis Bononienſibus*, only ſays, that by the particular intervention of the virgin Mary the walls received no other damage from ſpringing the mine than a gentle concuſſion. But the zealots for the ſee of Rome in this ſtory muſt needs find a ſtumbling-block, which certainly they cannot eaſily get over; for, according to the ſtory, a miracle muſt have been performed in favour of pope Julius the Second's enemies.

S. Maria di Galiera.

S. Maria di Galiera is a beautiful church, and belongs to the fathers of the oratory. The ſtucco-work in this church is greatly admired; and likewiſe the paintings by Guido Rheni, Guercini, Albani, and Caracci.

Annual miracle of ants in the church of S. Maria di Genna.

I ſhall juſt mention the church of S. Maria di Genna on the Monte delle Formiche, on account of the annual miracle exhibited in it on the 8th of September, which is the anniverſary of the virgin Mary's birth-day. They tell you, that multitudes of winged emmets rendezvous near this church, and that this whole ſwarm direct their flight on that day to an old altar in the church, where they immediately expire. Theſe dead emmets the monks diſtribute as infalli-

ble

ble remedy againſt a diſeaſe called *il male di Formica*, which is occaſioned by a worm or inward ulcer. But, that the papiſts may not complain that this is a fiction fathered upon them by heretics, I refer them to the pamphlet intitled *Informatione per i Foraſtieri curioſi di vedere le coſe più notabili di Bologna*, which has ſeveral times been printed with the approbation of Franceſco Aloſi Barelli, who is ſtiled *Clerici Regul. Congreg. S. Pauli, Sanctiſſimæ Inquiſitionis Conſultor, & in Eccleſia Metropolitana Bononiæ Pœnitentiarius*; as alſo of *Fr. J. M. Mazzani Vicarius Generalis Sancti Officii Bononiæ*. The church of S. Maria di Genna is ſtill dependent on Bologna, though it be ſituated thirteen Italian miles from that city, beyond Pianoro, towards the river Idice.

Madonna di S. Luca, on the Monte della Guardia, is a Dominican nunnery, about four Italian miles from Bologna, and is much reſorted to on account of a picture of the virgin Mary pretended to have been painted by the hand of St. Luke. According to Sigoni, it was brought by a hermit from the church of Sancta Sophia at Conſtantinople in the year 1160; and ſince that time its power has ſeveral times been manifeſted to the great benefit of the country; on which account it is every year, in the month of May, brought into the city of Bologna in a ſolemn proceſſion, and ſaluted by firing of guns. For the greater conveniency of the pilgrims, an arched colonade has been built from the city to the top of the mountain, which, on account of its great length, may be accounted the moſt remarkable building of that kind in Italy. In the contribution of the neceſſary ſums for this colonade, all the handicraft-men, *&c.* ſeemed to vie with each other in the erection of a perpetual monument of their zeal for the bleſſed virgin; even the very lackeys of the city were at the expence of building fifteen of the arches. On every one of the other arches are the names and even the arms of the benefactors. One ſide of the arcade is walked; but, in that towards the road, every arch reſts upon its reſpective pillars. Every arch is five common paces, or twelve feet wide, which is alſo the breadth of the walk. The height is about ſixteen feet. This arcade does not run in a ſtraight line; but its direction is now and then interrupted with ſmall windings: however, in many parts of it there are very long viſta's, particularly at the grand portico near the city; from which one has a view of ninety-three arches in a direct line, which, taken together, are ſeven hundred and fifty common paces in length. There are thirty-three flights of ſteps to aſcend the acclivity of the mountain; theſe

Madonna di S. Luca.

Picture painted by S. Luke.

Remarkable colonade.

flights conſiſt of a few ſteps, and the ſpace between is level, and paved with flat ſtones.

Della Guardia wine. On the road to Madonna di S. Luca one has a view both of the Carthuſian convent, and S. Michele in Boſco, or St. Michael in the wood. This little hill is called della Guardia, and produces a very good ſort of wine.

S. Maria de' Servi. S. Maria de' Servi, or the church of the Servites, has a ſpacious portico, adorned with thirty-ſeven red and white marble pillars, and painted in *freſco*. In the church are to be ſeen ſome fine paintings, and no leſs than thirty-four altars. The high altar is remarkable for the ſtatues and other ſculptures with which it is embelliſhed. In the choir are two epitaphs, highly eſteemed by the Italians for their *concetti*, or playing on words: but, as this falſe beauty cannot be well preſerved in a tranſlation, theſe *concetti* may be concluded to be no part of true wit *.

Martino Maggiore. In S. Martino Maggiore, among other good paintings is St. Jerom, by Luigi Caracci.

S. Michele in Boſco. The convent of S. Michele in Boſco lies on an eminence without the city, and belongs to the Olivetan monks. Juſt within the entrance is a marble monument of Capt. Ramazzotti, by the celebrated Lombardo. On the altar of the choir is a curious tabernacle of inlaid gems. On one ſide of the altar is a piece of painting, which was probably firſt done by Guido Rheni, and retouched in the year 1689, as the following diſtich ſeems to intimate:

Hoc juſſit Pratus fecitque colore Vianus
Vt Rhenio & Rheno reddat uterque decus.
A. D. MDCLXXXIX.

The ſtalls in the choir are embelliſhed with inlaid work, by Raphael da Breſſia, an Olivetan monk; and on the left-hand near the entrance to the church is a crucifix of the natural ſize, of one piece, cut out of a fig-tree.

Paintings. This convent was formerly accounted a treaſury of fine paintings. Luigi Caracci has here diſtinguiſhed his ſkill by ſeveral pieces repreſenting the life of St. Benedict; but that piece which exhibits the ſaint in the wilderneſs, and the neighbouring peaſants bringing to him fruit, eggs, ſheep, *&c.* was painted by Guido. The figure that chiefly attracts the admiration of the beholder in this piece, is a beautiful young woman, with a turban on her head, and a baſket of

* Theſe epitaphs, and ſeveral others, which are nothing but a ſtring of puns, are omitted in this tranſlation.

eggs

eggs under her arm; so that from her the whole picture is called *La Turbantina*. Here were also some valuable pieces of painting by Tiarino, Brisio, Massari, Cavedoni, and other disciples of Luigi Caracci; but by the injuries of the weather to which these paintings in *fresca* were exposed, and the carelessness of the monks, who little concern themselves about the real beauty of fine paintings, many of the pieces are almost effaced, the plaster being fallen off in some places, *&c.* Some of the pieces are indeed retouched by such unskilful hands, that they have spoiled what they endeavoured to mend. *La Turbantina.*

This convent has a very elegant library, the cieling of which is painted by Asner and Canuti. Besides the books, here is a very good collection of mathematical instruments, optical glasses, *&c.* The small bronze image of the archangel Michael, shewn here, is the work of the cavalier Algardi. The terras belonging to this convent yields a most delightful prospect towards the east (as far as the eye can reach) of an extensive plain, beautifully diversified with corn-fields, meadows, vineyards, villa's, and summer-houses; and the city of Bologna, which is but two Italian miles from it, lying as it were just under it, is a great addition to the prospect. Library. Prospect.

The Mons Pietatis, or the Charitable-corporation-office, near the cathedral, is a handsome building; and in the portico of it several persons attend to advance money to the necessitous on very moderate terms. Over the entrance is a *Pietà* or the virgin Mary lamenting over Christ's dead body, well executed in *terra cotta*, with this inscription: Mons Pietatis.

Mons Pietatis
Adversus pravas Judæorum usuras erectus.
M.DLXXVI.

'The charitable society instituted against the extravagant 'usuries of the Jews in the year 1576.'

The church of S. Paolo de' Padri Bernabiti is remarkable for the two marble statues of St. Peter and St. Paul, by Cæsare Coventi, erected on the front; and of St. Carlo and St. Philippo Neri, in plaster, by Ercole Fichi, placed above them. The state of bliss in heaven is admirably well painted in the cupola of this church, by Luigi Caracci. The nativity of Christ, the adoration of the eastern *magi*, and some S. Paolo de' Bernabiti.

ſome other pieces, are by Cavedoni: a repreſentation of purgatory, and S. Carlo bearing a croſs in a public proceſſion at Milan in the time of a peſtilence, are by Guercini. On the high altar are three pieces of perſpective, conſiſting of beautiful ſmall pillars. The baſſo-relievo, repreſenting the martyrdom of St. Paul, is the work of Algardi, a Bolognese.

S. Paolo de' Padri Minori.

The church of S. Paolo, called *l'Oſſervanza de' Padri Minori Oſſervanti, Reformati di S. Franceſco*, lies without the city, and affords nothing remarkable; but in the convent is

St. Anthony's cell.

ſhewn the cell where St. Anthony lived; and in the garden

Cypreſſes ſet by St. Bernard.

are ſome cypreſs-trees, ſaid to be planted by St. Bernard.

The monks diſpoſe of a kind of white ſtone, which they call *latte delle Madonna*, or our Lady's milk, for money, and

What the ſuppoſed milk of the virgin Mary is in reality.

recommend it as a ſpecific to procure milk in women. I believe I have before obſerved, that the relique which paſſes under the name of the virgin's milk, is no more than a kind of *terra lemnia*, or a medicinal foſſile, of an alkaline quality, which is a ſweetener of the blood and juices; and conſequently, from its natural property, it may be of ſervice in ſuch caſes.

St. Petronius's church. Coronation of Charles V.

The church of St. Petronius is the largeſt in all Bologna, on which account the coronation of the emperor Charles V. was performed there in the year 1530. The length of this church is three hundred and ſixty, and the breadth a hundred and fifty-four feet. The large piece of painting, repreſenting that memorable tranſaction, is by Brizio. The high altar, which is inſulated or detached from the wall, reſts on four beautiful pillars of grey marble. On the right-hand near the entrance of the church is the tomb of cardinal La-

Miraculous image.

zari, who died in the year 1677: and in the firſt chapel on that ſide is the image of a ſoldier with a dagger in his hand, as a memorial of that wretch's impiety, who, as the ſtory goes, in the year 1405, being enraged at an ill run in gaming, ſtabbed an image of the virgin Mary with his dagger, and broke off one of the toes of the infant in her arms. Upon this he fell down immediately deprived of his ſtrength, and was ſentenced to die: but the virgin, moved by his repentance, at once reſtored him to his health; and this miracle alſo procured him a full pardon.

Ancient picture of the clergy, &c. in hell.

In a chapel on the left-hand ſide of the church is a piece of painting, repreſenting hell, where a great number of red hats, mitres, and crowned heads are to be ſeen among the damned; but, this piece being almoſt effaced by length of

time,

time, one cannot rightly diſtinguiſh whether the artiſt went ſo far as to put a pope in this wretched groupe.

The greateſt curioſity in this church is the braſs meridian-line drawn by Caſſini, the celebrated aſtronomer. It conſiſts of pieces of red and white marble inlaid, of a hand's breadth; but thoſe pieces in which the ſigns of the zodiac are cut, are a foot ſquare. All the reſt of this church is paved with brick. This line is above half the length of the church, but does not run parallel with the church-wall. At the beginning is this inſcription: Meridian-line by Caſſini.

Meridianæ hujus ſemitæ tota longitudo, aucta titulis, eſt ſexcenti-milleſima pars circuitûs univerſæ terræ.

'The whole length of this meridian-line, diſtinguiſhed by 'the ſigns, &c. is the ſix hundred thouſandth part of the 'circumference of the terraqueous globe.'

The length of this meridian-line is ſaid to be a hundred and eighty feet, twenty thouſand of which feet are equal to a German mile; and the circumference of the earth is computed to be 5400 ſuch miles, reckoning 15 to a degree. I cannot conceive by what meaſure Miſſon makes the length of the line to be two hundred and twenty feet.

On the pavement, at the end of the line, is this inſcription in white marble:

Linea Meridiana
A vertice
Ad Tropicum Capricorni.

'The meridian line from the zenith to the tropic of Ca-'pricorn.'

The diviſions are marked with the following words along the line:

Maximi terræ circuli II. & III. Gradus diſtantiæ a vertice. Perpendiculi partes centeſimæ. Horæ ab occaſu ad orientem. Signa Zodiaci deſcendentia. Signa Zodiaci aſcendentia, &c. Oppoſite to the vertical point is the date MDCLII.

A ſmall round aperture has been made in the roof of the church, towards the ſouth, through which the rays of the ſun

ſun form a circular luminous ſpot about eight inches in diameter, on the pavement, which ſhews the proper meridional point on the line every day. On the wall, at the end of the meridian line, is to be ſeen the following inſcription cut in white marble:

D. O. M.
Autoritate illuſtriſſimorum Senatorum
Præſidis & Fabricenſium
Meridiana hæc linea Horizontalis
Solem in meridie è templi fornice
Ad inſcripta cœleſtium locorum ſigna toto anno excipiens,
Ante XL. annos per intercolumnium obliquè occurrens
Reperto auguſtiſſimo tramite perducta
Eccleſiaſticis. Aſtronomicis,
Geographiciſque uſibus accommodata
A. JOH. DOMINICO CASSINO
Bononienſis Archigymnaſii Aſtronomo primario
Et Mathematico Pontificio.
Ab eodem in Italico itinere è Regia aſtronomica Pariſienſi
Regiaque Scientiarum Academia
Quò ad Chriſtianiſſ. Regem Ludovicum Magnum,
Annuente Clemente IX. Summ. Pont. conceſſerat,
Ad Solem iterùm diligentiſſimè expanſa
Cœleſti meridiano adhuc mirè congruere inventa eſt,
Et ſexcenti-milleſimam terræ circuitûs partem
Ab initio ad ſpeciei ſolis hibernæ ipſam finientis medium
Accipere;
Horizontali autem poſitioni, unde exiguo templi motu
Inæqualique ſoli attritu receſſerat, accuratè reſtituta,
Inſtante anno maximæ æquinoctiorum in Kalendario Gregoriano
Præceſſionis
Hic potiſſimùm obſervandæ
Labente anno Salutis MDCLXXXXV.

'To God the greateſt and beſt of beings.'

'By order of the moſt illuſtrious ſenators, the preſident 'and ſurveyors of the works, this horizontal meridian-line 'on which the rays of the ſun during the whole year fall at 'noon through the roof of this church, and which forty 'years ago paſſed obliquely betwixt the pillars, was, for the 'benefit of the clergy and all mathematicians, drawn by 'Giovanni Domenico Caſſini, chief aſtronomer in the uni-'verſity of Bologna, &c. in a more magnificent manner.

'The

'The ſame celebrated aſtronomer in his return to Italy 'from the royal academy of Paris, whither he had gone at 'the invitation of his moſt Chriſtian majeſty Lewis the 'Great, and with the permiſſion of his holineſs Clement 'IX, accurately examined this line, and found it ſtill to 'correſpond exactly with the celeſtial meridian; and that, 'from the beginning to the tropic of Capricorn where it 'terminates, it was equal to the ſix hundred-thouſandth part 'of the circuit of the earth. It was likewiſe with the moſt 'exact punctuality, in the year of the greateſt preceſſion of 'the equinox, according to the Gregorian calendar, obſerved 'in this place, reſtored to its horizontal poſition, from 'which by a ſmall concuſſion of the church and the une-'qual attrition of the pavement it had a little deviated. 'A. D. 1695.'

Under this inſcription is a braſs line not above a ſpan and a half in length, divided into a thouſand parts, the diviſions being marked out by hundreds, with this inſcription near it:

Centeſima pars altitudinis fornicis millies ſubdiviſa.

'The hundredth part of the height of this arched roof 'ſubdivided into a thouſand parts.'

The following epitaph on the outſide of the wall of the church of S. Proculo, is another complete ſpecimen of the genius of the Italians for *concetti*, i. e. puns, or playing upon words: S. Proculo.

Si procul a Proculo Proculi campana fuiſſet,
Jam procul a Proculo Proculus ipſe foret.
A. D. 1393.

But the wit of this piece, if any, as has been before obſerved, would be quite loſt in a tranſlation.

Whether this Proculus, who was buried here, was a ſtudent who ſhortened his life by riſing every morning to his books, when the bell of this church rung for mattins; or whether according to the other account, he was killed by a bell belonging to this church that fell on him, is a matter of no great importance.

In the convent to which this church belongs is ſhewn the cell where Gratian the monk drew up the *Decretum*. In the refectory is a picture of St. Peter, fiſhing, painted by Leonello Gratian's cell.

nello Spada. St. Proculo, a nobleman of Bologna, is ſaid to have ſuffered martyrdom without the city, oppoſite the Porta di S. Mamolo. The place where his head was ſtruck off is marked by a croſs erected on the ſpot; but it ſeems the ſaint carried his head in his hands, from this croſs, to the place where the church dedicated to him now ſtands. This miracle is commemorated in the following inſcription under the croſs:

St. Proculo after his decollation carries his head into the city.

Hic S. Proculus Miles, Bonon. ſacro Martyrio coronatus exſtitit abſciſſo capite, quod iſtuc ubi nunc illius Templum conſpicitur manibus propriis detulit. Anno. Dom. D. XIX.

'Here St. Proculo, a noble knight of Bononia, was 'crowned with martyrdom by the loſs of his head, which 'with his own hands he afterwards carried to the ſpot where 'his church is now built.'

S. Salvatore. The church di S. Salvatore belongs to a religious fraternity who ſtyle themſelves, *Canonici Regolari della Congregatione Renana del Santiſſimo Salvatore*, or canons regular, &c. and have been in poſſeſſion of this church and convent ever ſince the year 1100. The former has been rebuilt from a deſign of P. Magenta, a Barnabite monk of Milan, and is ornamented with fine ſtucco work and paintings. On ſeveral feſtivals, the corniſhes within the church are ſet all round with ſmall orange-trees in ſilver flower-pots. Here are ſeveral fine pieces of painting by Luigi Caracci; of which, the moſt admired are the aſſumption of the virgin Mary, and a picture of our Saviour. Girolami Carpi, Guido, Benevenuto Tiſio, Samachino, and Cavedoni have likewiſe diſplayed their ſkill in this church. The convent is ſpacious and elegant: it conſiſts of four courts. The perſpective pieces in *freſco*, at the end of the cloiſters, are by Mitelli; and the marble ſtatue of Chriſt, an excellent piece, is the work of the celebrated Brunelli. Thirty-three canons always reſide in the convent, excluſive of the noviciates, who ſtudy divinity and philoſophy, under two profeſſors. In the library are a great number of curious manuſcripts; particularly, one of the hiſtory of queen Eſther, written on yellow coarſe leather, which is done up in a roll, or volume, according to the original ſignification of the word. It is written in large Hebrew characters, which the canons would have one believe to have been written by Ezra.

Orangery in a church.

Convent.

Library.

Manuſcript of the book of Eſther.

When

When I took the liberty to object, on account of the points or vowels, againſt the great antiquity of this manuſcript, their anſwer was, That theſe points had been added by ſome officious modern hand: and indeed it muſt be acknowledged, that the ink with which the text was written, is much blacker than that of the vowels under it.

Here is alſo ſhewn a Hebrew Pentatech, or rather all the books of the Old Teſtament, written on vellum, in three volumes in folio, ſaid to have been written in the year 953. At the beginning of one of the volumes is inſerted the following account in Italian: *Iſaac filiolo de Jacob ſcriſſe queſto Libro con tutto il corpo di queſta Biblia, e Manuel filiolo de uno chiamato Solthedar, e fu furnita el Martedi a di 26. del miſe di Marzo del 953. in tre Volumini.* i. e. Iſaac the ſon of Jacob 'wrote this book, and almoſt this whole Bible, aſſiſted by E-'manuel the ſon of one called Solthedar (or rather Solcedar). 'It was finiſhed on Tueſday the twenty-ſixth day of March, '953, in three volumes.' This manuſcript is written with the points or vowels. Hebrew manuſcripts of the Old Teſtament.

Among the other manuſcripts, which are about three hundred in number, are the following. 1. The Pentateuch, with the comments of the rabbi's, in Hebrew. 2. A medicinal treatiſe in Hebrew. 3. *Meurophanes de Spiritu Sancto* in Greek, and bound in ſilk. 4. Several of the Greek homilies of St. Chryſoſtom. 5. Ten diſcourſes by the ſame author, in Greek, upon that text in Iſaiah, 'I ſaw the 'Lord,' ſuppoſed to have been written in the tenth century. 6. A Greek verſion of the Pſalms of David, by the ſame father. 7. The New Teſtament, ſaid to be of the eleventh century, full of abbreviations; among which θεὸς is commonly written $\overline{\text{θc}}$ 8. A Greek verſion of the minor prophets, and Daniel, ſuppoſed to be of the tenth century. 9. A Greek manuſcript of St. Baſil's expoſition of the pſalms, and his homilies on faſting, of the ſame date. 10. A Greek fragment of the hiſtory of Byzantium, or Conſtantinople, by an anonymous author, ſaid by Montfaucon to be of no ancienter date than the thirteenth century. 11. Lactantius's works, which the canons, on account of ſome marginal corrections, will have to be the original manuſcript. Other manuſcripts.

Among the moſt ancient printed books, in this library, are Cicero's works, publiſhed by Alexander Manutius at Milan, in the year 1498, in four volumes, folio; likewiſe a Latin Bible in folio, at the end of which the following account is printed: Old edition of Cicero.

Pⁿⁱˢ hoc opuſculum artificioſâ adinventione imprimendi ſeu caracterizandi abſque calami exaratione in civitate Moguntii ſic effigiatum, & ad Euſebiam Dei induſtrie per Joh'ez Fuſt civem, & Petrum Schoiffher de Gernſheym Clericum dioces ejuſdem eſt conſummatum. Anno Domini MCCCCLXII. in Vigilia aſſumtionis Virg. Marie.

'This work is a ſpecimen of the invention of printing, 'or expreſſing characters without the aſſiſtance of the pen, 'and was completed at Mentz, for the benefit of religion, 'by the induſtry of John Fuſt a layman, and Peter Schoiffer 'of Gernſheim, a prieſt of the dioceſe of Mentz, in the 'year 1462, on the eve of the aſſumption of the virgin 'Mary.'

S. Stefano. St. Stephen's church belongs to the Cæleſtine monks, and properly conſiſts of ſeven churches built together; but in ſuch an irregular diſpoſition, that a perſon may ſoon loſe himſelf in it *.

Univerſity. The archigymnaſium, or univerſity, according to ſome writers, was founded by the emperor Theodoſius in the year 433. Others with more probability attribute it to Charles the Great. Here are profeſſors for oratory, philoſophy, the oriental languages, geometry, aſtronomy, anatomy, phyſic, the civil and canon law, civil and eccleſiaſtical hiſtory, and divinity; and all of them have handſome ſalaries. Both the civil and canon law have been taught at Bologna with very great reputation by Ireneri, Gratiani, Burgari, Alberico da Porta, Accurſi, Bartoli, Baldi, and Uzo. The laſt mentioned is ſaid to have had, at one time, ten thouſand ſtudents for his pupils. At preſent, the foreign ſtudents are in all about four hundred. The public college, or univerſity,

Il Studio. which is alſo called *il Studio*, is ſeven hundred and forty palms, or two hundred and thirteen common paces in length, and was built by Giacomo Barocci, an architect of Vignola. Near the entrance of this ſtructure, on the right-hand, is a grand ſtair-caſe, adorned with ſome good paintings in *freſco*, by Valeſio, repreſening the noble actions of S. Carlo Borromeo. On the left ſide of the ſtair caſe, Leonarda Spada has painted a monument in honour of Wence-

* A great number of reliques mentioned by the author are here omitted.

ſlaus

ſlaus Lazarus, a philoſopher and phyſician, with ſuch maſterly ſtrokes of the pencil, that it appears to be a beautiful baſſo-relievo. Gaetano Creti has given a noble proof of his ſkill on another monument painted in *freſco*, to Giovanni Gieronimo Sbarabeo, M. D. who died in the year 1710. The inſcription on that of the celebrated Malpighi is as follows: Of Sbarabeo. Malpighi.

Virtuti & Famæ
In ævum manſuræ
Inclyti Viri
MARCELLI MALPIGHII,
Medicinæ Profeſſoris celeberrimi,
Utraque Artiſtarum Univerſitas
Anno Salutis
MDCLXXXIII.

Miraris breve Lemma?
Nomen ingens
Ornari negat: eſt
Satis referri
Juſſum cætera cur
Tacere marmor:
Omnis MALPIGHIUM loquetur ætas.

'To the eminent virtues and immortal fame of the great 'Marcello Malpighi, profeſſor of phyſic, the two academies 'have erected this monument, in the year of our redemption 1683.'

'Reader, if thou art ſurprized at the brevity of this epi'taph, know, that an illuſtrious name needs no panegy'rics. It is ſufficient to tell thee why the marble is thus 'ſilent in his praiſe: Fame thro' every age will reſound 'MALPIGHI's name.'

But among the multitude of learned perſons to whoſe memory, as in the college at Padua, monuments are raiſed, here are ſeveral obſcure names to be ſeen, whoſe reputa-

tion never extended itſelf beyond the limits of their own country *.

Theatrum anatomicum. The anatomical theatre is ornamented with wooden ſtatues of the moſt celebrated anatomiſts, and the floor is boarded with cypreſs; but it wants a proper light. Not far from it is a monument of Franceſcus and Achilles de Moratoriis, which has been repaired and embelliſhed with good painting by Thereſia de Moratoriis, a relation of the deceaſed.

Privileges of German ſtudents. The German ſtudents at Bologna are under particular regulations of their own forming, and have a diſtinct regiſter, with ſeveral other privileges.

Fees for doctors ſtudents. The fees, paid by a German ſtudent for the degree of doctor in the civil law, amount to two hundred and ninety-two *lire* †, or about forty-three rix-dollars.

Count Marſigli's new academy of ſciences. Luigi Ferdinando, count de Marſigli, inſtituted at Bologna an academy of ſciences, in the year 1712, for the improvement of natural hiſtory, mathematics, natural philoſophy, chemiſtry, anatomy, and phyſic. M. de Limiers publiſhed an account of this academy at Amſterdam, in the year 1723. With this, the *academia Clementina bonarum artium*, founded at Bologna not long before by pope Clement IX, for architecture and painting, was incorporated. For the farther advancement of this inſtitution, the city purchaſed and gave the Palazzo Celeſi to the academy, that the library, the muſeum, the obſervatory, the ſchools, and profeſſors apartments might be under the ſame roof. Over the entrance of this magnificent edifice is the following truly catholic inſcription:

L'Inſtituto.

Bononienſe
Scientiarum & Artium
Inſtitutum
Ad publicum
Totius Orbis
Uſum.

'The Bononian academy of arts and ſciences for the public uſe of the whole world.'

* Several epitaphs of ſuch obſcure perſons, where there was nothing remarkable in the ſentiment, language, *&c.* are omitted in the tranſlation in this and other parts of theſe volumes.

† 19 *l.* 12 *s.* A *lire* at Bologna is equal to a ſhilling, the author muſt therefore mean the Hamburgh rix-dollars, at 4 *s.* 6 *d.*

In

In ascending the tower belonging to this structure, you first come to the astronomical school, where is to be seen a model of the Copernican system. Here is also a perpendicular meridian-line, cut through a wall a foot thick, which was altered above eight times before it could be made to correspond with the meridian of this place. Manfredo had the direction of this work. On each side hang telescopes, compasses, quadrants, &c. so that, as the stars cross the meridian, proper observations may be the more conveniently made. For which end also the shutters of the line, or aperture in the wall, may be removed at pleasure *. On the walls of the astronomical school hung several drawings and paintings relating to the observations taken of the sun, moon, comets, and other celestial bodies. *Schola astronomica.* *Linea meridionalis.*

Higher up in this tower is the observatory, which on every side has shutters to be opened or shut as required, and a gallery on the outside. Though this observatory, with its apparatus, has already cost the city twenty-six thousand *scudi* or crowns, it is not yet completed. This tower is ascended by two hundred and seventy steps; and the top of it also serves for astronomical observations; through an aperture in which, just over the middle of the spiral stair-case, the stars may be seen in the day-time from the vault under the tower, when it is finished. Such a phænomenon was formerly seen from the royal observatory at Paris, before an alteration was made there on account of a new meridian-line. Observatory. Expences of it. Stars seen by day-light.

The library belonging to the college is in the second story, and chiefly consists of count Marsigli's books, who founded the academy, as mentioned above. It contains several Turkish, Arabic, and other oriental manuscripts, which were part of the Corvini library; for Marsigli was present at the taking of Buda. Before this nobleman incurred his imperial majesty's displeasure by the affair of old Brisac, the emperor Leopold offered him four thousand ducats for this collection of manuscripts. Here is a great variety of other books relating to philosophy, mathematics, and antiquities. An College library. Collection of antiquities.

* The Italians in general, and the Bolognese in particular, were the first who gave their sanction to Copernicus's system; who was instructed in the first rudiments of astronomy at Bologna, under Domenico Maria. The first of the German literati, who espoused his opinion, was cardinal Nicholas Schonberg, at whose recommendation pope Paul III. made him professor of mathematics at Rome, which was the first preferment that famous astronomer had.

apartment adjoining to this library is full of ancient weights, urns, *vaſa lacrymatoria*, or lacrymatories, in which the ancients collected the tears ſhed over their deceaſed friends, and afterwards ſet them by the urn *. Here are alſo ſacrificing inſtruments, Roman, Grecian, and Egyptian idols; Roman votive pieces, and a tablet inlaid with Egyptian hieroglyphics, after the manner of the *tabula Iſiaca* at Turin; but it is not ſo large.

Vaſa lacrymatoria.

School for experimental philoſophy.

In another apartment is taught experimental philoſophy. The paintings and deſigns with which it is decorated, repreſent remarkable particulars on ſeveral parts of the globe, as volcano's, and other mountains of a ſingular quality; large iſlands of ice, frequent in the north ſeas; the cataracts of the Nile and other great rivers; the formation of the rainbow, of clouds, &c.

Loadſtones.

In a cloſet adjoining to this ſchool ſeveral loadſtones are kept; among which there is one, ſcarce ſo big as a man's fiſt, and weighing only nine ounces without the cap, that lifts up two hundred and thirty ounces. This put me in of the Hartſoker magnet to be ſeen in the landgrave of Heſſe-Caſſel's muſæum, which takes up a pound and a half, though it weighs not much above a drachm. The attractive power of this ſtone greatly depends on the capping, by which it has been obſerved to be ſurpriſingly augmented.

Marine productions.

Another apartment exhibits a variety of ſhells and other marine productions. Adjoining to this is a cloſet containing a collection of ſemi-pellucid ſtones. In this claſs are comprehended agate, jaſper, turquoiſe, chalcedony, onyx, and *lapis-lazuli*. The tranſparent ſtones are kept in another cloſet; and among them are ſeveral uncommon kinds of cryſtal, amethyſt, &c. with the name affixed to each piece. Here are alſo many hundred ſpecies of marble and other ſtones in ſeparate repoſitories, which being well poliſhed, and all arranged according to their different colours, make a beautiful appearance. Here is a great number of pieces of porphyry, and near a fine ſtone marbled with green and blue, is the following inſcription:

Collections of jaſper, agate, &c.

Cryſtal, amethyſt, &c.

Marble.

Lapis ad Smaragdi Pramam accedens, nonnullis lapidis Lazuli portiunculis elegantiſſimè interſperſus.

* The abbé Bencini of Turin aſſured me that he and Fabretti had found ſeveral of theſe lachrymatories of glaſs in the catacombs of Rome; and that the mouth of thoſe vaſes was contrived to be held ſo cloſe to the eye that not a tear could be loſt.

i. e.

i. e. 'A ſtone reſembling a kind of emerald, beautifully 'variegated with ſmall veins of *lapis-lazuli*.'

No mention is made from whence this curious ſtone was brought.

A kind of marble known by the name of *verde antico*, ſo often mentioned in my letters from Rome, is called *ophites viridis & luteus* in this collection. The fineſt among the aſſortment of alabaſter was brought from the iſland of Paros. Thoſe pieces of marble in which ſhells are incloſed form a particular claſs, to which the *lumachella* belongs. Marble petrifactions.

The Saxon foſſiles are put together in the ſhape of a mountain. Theſe were a preſent from king Auguſtus, and are kept in a particular cloſet; in which are alſo to be ſeen all kinds of glebes, earths, ſulphur, allum, vitriol, foſſile ſalts, ſpars, plaſter, Bononian ſtones, ſand, free-ſtones, marcaſites, blood-ſtones, magnets, cinnabar, antimony, and other ores of quickſilver, iron, lead, tin, copper, ſilver, gold, *&c.* Saxon foſſiles.

In another room are kept ſeveral kinds of ſea-weeds, as *keratophyta marina*, *alcyonia*, *vegetabilia marina libidea*, corals, ſpunge, *&c.* Marine plants.

The next apartment exhibits all kinds of exotic fruits, woods, leaves of plants, roots, and barks of trees, (among which are thirteen ſpecies of the Peruvian cortex) gums, reſins, balſams, *fungi*, with the ſeeds of all kinds of vegetables. Exotics.

One large room is diſtinguiſhed by the appellation of *muſeum animalium*, and contains a very great variety of all kinds of animals, as *ſtellæ marinæ*, or ſtar-fiſhes, ſhell and ſquamoſe fiſhes, ſerpents, crocodiles, lizards, chameleons, birds, locuſts, *&c.* *Muſæum animalium.*

The ſtone in which a kind of ſhell-fiſh grows, and mentioned above in my account of Ancona, has alſo a place in this collection with the following inſcription: Shell-fiſh in ſtone.

Lapides, in quibus Pholades ſeu Balani Bonn. ingenti numero nidulantur ex littore Anconitano.

i. e. 'The ſtones in which the *pholades* or *balani* are in-'cloſed in great numbers, brought from the coaſt of An-'cona.'

Pearls extracted from an animal.

Near a cluſter of ſome hundreds of ſmall pearls, in the form, and about the bigneſs of half a walnut, are theſe words:

'*Unionum congeries elegantiſſima ex animali extracta.*

'A moſt beautiful congeries of pearls taken out of an animal.'

Method of preſerving butterflies, birds, &c.

Butterflies are here preſerved, which, being dipt in a balſamic liquor, retain all their original beauty for ſeveral years. An abbé at Florence is ſaid to be poſſeſſed of a ſecret for preſerving birds againſt all corruption or damage by worms; but he is ſo very fond of this *noſtrum*, that it is likely to die with him; at leaſt he has hitherto obſtinately rejected all overtures made to him for communicating this ſecret.

Cloſet of warlike inſtruments.

Fortifications, &c.

The warlike inſtruments, as models of cannon, mortars, &c. take up a particular apartment, in which alſo is ſeen the model of the citadel of old Briſac, and likewiſe of other fortifications, after the different methods practiſed by Vauban, Sturm, Ruſenſtein, Malleti, Bellini, Floriani, Molder, Werthmuller, Cohorn, Grotta, Bombelli, and ſeveral other engineers.

Weights and ſcales.

Another room contains a collection of all ſorts of weights and ſcales.

Turnery-room.

In the turnery-room are all kinds of lathes and inſtruments for turning; portraits, and other maſter-pieces; and likewiſe all the inſtruments uſed in making clock-work.

A ſchool for geography and navigation.

A ſuperb gallery deſigned for the library is juſt finiſhed, which leads into a room appropriated for curioſities relating to geography and navigation. In the centre of it hangs a ſmall galley; and the walls of it are covered with juſt and elegant drawings and models for ſhip-building. The chemical apartment is on the ground-floor; but, the neceſſary funds for teaching this ſcience and ſhip-building not being yet ſettled, no colleges are yet aſſigned for thoſe uſeful arts: However, the other profeſſors are obliged, once a week, to read a public lecture in this ſchool.

Academy for painting.

The painting academy ſtands alſo on the ground-floor, and is ornamented in a manner becoming ſuch a place. The cieling is beautifully painted by Pellegrino di Baldi, where Polyphemus, ſeeking out Ulyſſes and his companions, after the loſs of his eye, cannot be ſufficiently admired. In winter, the diſciples who are inſtructed in painting, meet in a

particular

particular room, built in the form of an amphitheatre and well illuminated with lamps, where above a hundred and fifty of them may conveniently ſit in three or four rows and draw from the life.

In the academy of ſculpture are to be ſeen wooden models of the ancient obeliſks at Rome, with drawings and copper-plates of ſeveral mechanical machines. In a room adjoining to it are ſtatues, and copies of the moſt famous pieces, as the Venus of Medicis, the Farneſian Hercules, the Vatican Apollo, gladiators, Flora, &c. in plaſter. School for ſculpture.

In the cloiſter round the court are ſeveral ſtones inſcribed with Hebrew characters; the thumb of a Coloſſus, and a great number of ancient Roman inſcriptions and ſtatues. Hebrew and Roman inſcriptions and ſtatues.

Count Marſigli was born in the year 1650, and deſerves to have the pleaſure of ſpending the cloſe of his life at Bologna, with more tranquillity and comfort than is actually the caſe, on account of the learned foundation mentioned above; on which he has expended the greateſt part of his fortune, and beſtowed all the fruits of his labour and application. It ſeems the city has given him no ſmall vexation by croſſing him in ſeveral particulars relating to his favourite academy, and has laid an unreaſonable reſtraint upon him to prevent his regulating it according to his own judgment. It is true, that as his public donations to the academy, and his manner of applying them, are ratified by the pope's bull, it is no longer in his power to make any alterations. And this, perhaps, has induced the city to think that there is no farther need of carrying it fair with him, and that the ſeaſon of flattery and reſpect is now over. But, were not gratitude utterly extinct among the Bologneſe, certainly the magiſtrates of the city would avoid thwarting and contemning a nobleman of ſuch a public ſpirit, which was ſo ſignally exerted for the advantage of Bologna. Even ſuppoſing it true, that count Marſigli were whimſical and obſtinate, and that, if a full ſcope was given to his will, he would launch out into many indiſcretions in regulating an affair to which the city has already contributed no ſmall ſum: Yet does it not deſerve ſome conſideration, whether it were not better to connive at the caprice of an old man, than to exaſperate him with the mortification of thinking his liberality ill-beſtowed? This behaviour at the ſame time gives the commonalty room to ſuſpect, that the harſh treatment of Marſigli proceeds rather from private views than any concern for the right management of the academy, &c. It is known that Some account of count Marſigli. His particular diſquietude.

Marſigli obtained a grant from the pope of the reverſion of ſeveral benefices, to the yearly amount of ſome thouſands of *ſcudi*, which on the deceaſe of the preſent incumbents (who, being left in the quiet enjoyment of them, have no cauſe to complain) are to devolve to his academy. This, in the opinion of many people, is the ſource of all the animoſity and rancour againſt Marſigli; ſeveral families in Bologna being incenſed to find themſelves deprived of theſe places, which in their imaginations they had made themſelves ſure of. On this account Marſigli reſides but ſeldom at Bologna; and thus the far greater part of his time is ſpent at a diſtance from the academy on which his heart has ever been ſet. He returned hither yeſterday for the firſt time after he had left the city, but with all the weakneſs and infirmities to which old age is incident *. How highly this gentleman has deſerved of the republic of letters is well known, and his natural hiſtories of the Mediterranean and the Danube are laſting proofs of it. His reſerve and extreme modeſty appeared conſpicuous in ſeveral particulars relating to this foundation; eſpecially in the ſtrict orders he gave that his name ſhould not be inſcribed on any part of the building, either within or on the outſide, nor on any of the curioſities which are depoſited in it. The noble printing-houſe, which he added to this foundation, is well furniſhed not only with Latin, Greek, and Hebrew, but alſo with Arabic, and other oriental types. He ordered it to be called the printing-houſe of St. Thomas Aquinas, and appointed the Dominican monks to be truſtees of it †. The medals ſtruck, when this academy was founded, have on one ſide the head of pope Clement XI. and on the reverſe the edifice appropriated to this inſtitution, with the following legend:

The cauſe of his being hated.

His reſerve.

Printing-houſe.

Medals of the academy.

Benarum Artium cultui & incremento.

* He died in November 1730, in the eightieth year of his age. Some make him two years older, and ſay that he was born in the year 1648.

† All the deeds of gift, contracts, &c. that paſſed betwixt count Marſigli and the ſenate of Bologna, and likewiſe betwixt the ſaid count and the Dominican monks, were publiſhed at Bologna in the year 1728, with the following title: *Atti Legali per la Fondazione dell' Inſtituto delle Scienze ed Arti liberali per memoria degli Ordini Eccleſiaſtici e Secolari che compongono la Città di Bologna.* Here it muſt be farther obſerved that the academy, once known by the appellation of *Academia degl' Inquieti*, is alſo annexed to Marſigli's foundation. Vide *De Bononienſi Scientiarum & Artium Inſtituto atque Academia Commentar. Bonon. ann.* 1731, 4to.

For

'For the cultivation and improvement of arts and sciences.'

On the exergue are these words:

Institut. Scient. Bonon.

'The academy of sciences at Bologna.'

But not the least mention is made of count Marsigli on these medals.

Though Marsigli was so eminent for his knowledge and learning, and was deservedly esteemed as an encourager and promoter of arts and sciences, he makes but an indifferent figure when viewed in a military light: For in the affair of old Brisac, in the year 1703, he brought an indelible blemish upon his reputation. Count Arco was the governor of that place, and count Marsigli and colonel Von Egg were lieutenants under him; and tho' the emperor had sent positive orders to defend the place against the French, to the very last extremity, yet it was surrendered without making the least resistance; and Marsigli was the first who voted for a capitulation. At the council of war held on account of this miscarriage, on the fourth day of February 1704, at which general Von Thungen presided, count Arco was condemned to lose his head; which sentence was accordingly executed *, tho' he had before served the emperor with distinguished honour, and could shew the scars of eighteen wounds.

The indifferent figure which Marsigli made with regard to old Brisac.

Count Arco's condemnation.

The French marshal de———, who had been employed by his master in conducting this siege, told M. Forstner, one of the ministers of state in Lorain, That count Arco did not deserve to die as a traitor; but that his disobedience to the orders of his sovereign required an exemplary punishment. However, one may see, in count Arco's fate, the secret hand of divine justice, as he had several times immediately before the siege treated with the French about the surrender of this fortress.

As to colonel Von Egg, the third commanding officer in Brisac, tho' he was deprived of all his employments, yet the emperor was pleased to bestow him a yearly pension of a thousand *guldens* †, on which he lived privately with his family at Rodenburg on the Neckar, where I was several times

Von Egg's sentence.

* *Vid. Rink, &c.*

† About 116 *l.* 13 *s.* 4 *d.* sterling.

in

in his company laſt year. The other officers, who ſigned the capitulation, were caſhiered and fined; however they were all afterwards received into other regiments, excepting Von Egg. Prince Lewis of Baden affirmed, 'That 'what chagrined him moſt, was, to find all the officers 'were ſo unanimous for a capitulation; for (continued he) 'had there been but a ſingle enſign who had oppoſed it, I 'would have given him a regiment.'

What happened upon this to Marſigli.

Marſigli was never accuſed of want of courage; but he is thought to have the foible of too many of the Italians, and to have been influenced by envy; ſo that he uſed many indirect means and artifices to form cabals, and prevent a good underſtanding betwixt count Arco and the garriſon; by which means ſeveral good meaſures, that might otherwiſe have taken place, miſcarried. The ſentence paſſed by the court martial on Marſigli, was, that his ſword ſhould be broken as a mark of infamy, which was immediately executed. But what ſome have advanced, namely, that the count had the alternative granted him either to loſe his head, or his reputation; and that with great joy he preferred his life to his honour; is a groundleſs aſperſion *. In the year 1704, he he publiſhed a vindication of himſelf, in which he does not deny his being acquainted with the order for defending the place to the laſt extremity; but alledges, that this order was founded on a falſe report made to prince Lewis of Baden, namely, that the town was ſufficiently provided with men and ſtores; whereas it was in ſuch a condition that reſiſtance would have been contrary to all the rules of war, as it would be only deliberately throwing away the lives of the

* Such another report prevails about general Heiderſdorff, and with no better foundation; it being certain, when he was informed of the emperor's order to change his ſentence of death into a deprivation of his honours, he anſwered, 'This is what I have not deſerved.' What was laid to his charge, was, that he had not properly defended Heidelberg againſt the French in the year 1692. After he was ſtript of the *inſignia* of the Teutonic order, he was carried on a hurdle, which was driven by the executioner, thro' the whole army, while he continually cried out, 'Rather death than this!' After undergoing this ignominy, his ſword was broken by the common hangman, who ſtruck him on the head with the pieces of it, and then he was baniſhed the country. He died not many years ſince, at a convent at Hildeſham, and left a very amiable character behind him. General Schnebelin was alſo tried on the ſame charge; but he cleared himſelf, by proving that he was ignorant of the orders which had been ſent for the defence of the place. Concerning Schnebelin, I ſhall only add, that he was the author of the famous entertaining and moral piece called *Tabula Utopiæ*.

men

men in garriſon. This aſſertion he ſupports by ſeveral authorities and examples, as may be ſeen in the extract of his defence in the *Eſprit des Cours de L' Europe*, under that year. How far a commanding officer may deviate from the orders he receives, according to the circumſtances of his army, or thoſe of the place in which he commands, and what ſeverity may be uſed by way of example, I ſhall not take upon me to determine. The Italians, to this very day, treat the memory of the prince of Baden with great acrimony. But he ſufficiently cleared himſelf of the imputation of ſeverity by ſhewing the neceſſity of ſuch a proceeding; for he was even obliged to break his own regiment, tho' the men were afterwards admitted into other corps. This, however, is certain, that Marſigli's reputation will always ſuffer by it; and that ſuch a ſtain is not effaced by the poſt which afterwards pope Clement XI. conferred on him, by appointing him general of thoſe wretched troops which he had picked up to act againſt the emperor Joſeph, in the diſpute concerning Comacchio. For, by the conſequence, it appeared, that the command of ſuch an army did no great honour to the general, nor was ſuch a commander any credit to the papal ſee*.

Marſigli was a papal general.

But to return to my obſervations on the preſent ſtate of learning at Bologna. Giuſeppe Monti, profeſſor of botany in the univerſity, and of anatomy in the Marſiglian academy, is now engaged in writing a natural hiſtory of this country; which is the more impatiently expected by the public on account of the proofs he has already given of his accurate knowledge in the ſciences, &c. †.

Monti, profeſſor of botany.

Zanoni, an apothecary at Bologna, who has publiſhed a curious herbaliſt, embelliſhed with ſeveral copper-plates, is poſſeſſed of a large collection of natural curioſities. The above-mentioned profeſſor Monti has a great variety of petrifactions collected in the neighbourhood of this city: he has alſo publiſhed a ſmall but elaborate diſſertation on the

Zanoni, apothecary.

Petrifactions.

* A ſarcaſtical anagram on Marſigli's name is here omitted, as ſuch kind of wit is exploded in England, tho' it ſtill prevails in Germany.

† Among other pieces of his are *Catalogi Stirpium agri Bononienſis Prodromus, gramina ac hujuſmodi affinia complectens, in quo ipſorum Etymologiæ, Notæ characteriſticæ, peculiares uſus Medici, Synonyma ſelectiora ſummatim exhibentur, ac inſuper propriis obſervationibus exoticiſque graminibus eadem diſperſe locupletantur à Joſepho Monti, ap. Conſtantinum Biſurri, 1719.* Likewiſe *Plantarum varii indices ad uſum demonſtrationum Bononiæ ſtudiorum*, publiſhed in 1724, in which is a plate of the phyſic garden.

head

Sea-horſe's head. head of a ſea-horſe, or ſea-cow, dug out of the adjacent mountains, in which the *dentes molares* are ſtill to be ſeen *.

Dentales. Among other petrifactions found in the little river Martignone, not far from Caſtello Creſpellano, as alſo in a brook near Cottibo, are ſeveral *ſiphunculi marini*, which ſome take to be the teeth of a kind of fiſh; whereas in reality they have neither the ſmoothneſs nor the hardneſs of a tooth, but rather conſiſt of a teſtaceous ſubſtance which was once the receptacle of a worm or ſnail. Thoſe commonly called the large Dentales are white, ſtreaked longitudinally, and ſomewhat crooked; the ſmaller teeth, which terminate in a ſlender point, and are of a reddiſh colour, are called *antales*. Both theſe ſpecies are worn by the common people next their ſkin, by way of amulet or preſervative againſt a diſeaſe called in Italian la Schiranzia or Squinanzia and Angina *i. e.* a quinſey or ſore-throat. Theſe are alſo found near Verona, Vicenza, *&c.* near Lunenburg in Germany, and at Achim in the duchy of Bremen.

Pinnæ. On the ſummit of mount Blancano, in a ſtratum of marle, is found a ſpecies of ſhells commonly called in Latin *Pinnæ*, and by the French *Nacres*, i. e. mother of pearl ſhells, or *Moules*, i. e. muſſels, which, from their ſhape reſembling a gammon of bacon, have alſo the name of *Perna*. While the fiſh is alive, the lower ſhell ſtrongly adheres to the bottom Large ſhells. of the ſea. Some other large ſhells are alſo dug up near Madonna del Saſſo, which lies about eleven Italian miles from Bologna; and ſeveral of the *Dentes laminæ* are found near Poggivoli Roſſi, or the Red hills.

Dentes laminæ.

Petrified fiſh, and other animals In and near the Martignone are alſo found petrified fiſh, *Fungi* and *Pectinites*, which, on account of their thin ſhell, are alſo called *Membranuli*; *Conchites Pectinites*, *Pectunculitæ ſtriati*, *Tubulitæ vermiculares recti*, *& intorti*, *majores & minores*, *&c.*

In the brook dell' Inferno, as it is called, are found *Conchitæ leviter per longum ſtriati*, *Conchitæ majores*, *Pectunculitæ leviter ſtriati*, *&c.*

The rivulet Mercati exhibits congeries of *Conchitæ*, *Tellinitæ*, *&c.*

On the mountain, called Monte delle Grotte, are found *Turbinatæ*, *Conchitæ*, *Echinitæ*, *Spinulæ Pectinites*, *&c.*

* *De monumento diluviano nuper in agro Bononienſi detecto Diſſertatio, in qua permultæ ipſius inundationis vindiciæ à ſtatu terræ antediluvianæ & poſtdiluvianæ deſumtæ exponuntur a Joſepho Monti, Bononiæ*, 1719, *apud Roſſi & ſocios.*

In

In other parts of the territory of Bologna are found fragments of the *Oſtreitæ Polyleptoginglymi*, the *Oſtreum imbricatum & ſulcatum* of different ſizes, aſh-coloured oyſter-ſhells; *Conchitæ bivalves*; *Conchitæ turbinati*, *Pectines bivalves*, *Pectinites ſtriati*, *Pectunculi*, *Pectunculitæ*; *Chamæ leves*, *bivalves Glychimerides*; *Chamæ ingentes margaritiferæ polyginglymæ bivalves*, as Liſter in his hiſtory of ſhells terms them; *Chamæ oblongæ leves et leviter ſtriatæ*; *Dendritæ*, *Lignum foſſile et petrifactum*, or foſſile petrified wood; and Gagates or Gangetes, which is alſo called *Lapis Thracius*. Among petrified fiſhes the Sarda* is frequently found here. In the yellow ſand, which abounds in the territories of Bologna, and derives its colour from a yellow kind of earth, are found great numbers of Cornua Ammonis, and other ſhells, many of which are ſo ſmall as hardly to be diſtinguiſhed without the help of a microſcope. The fiſh Sarda.

I muſt not here omit the well known *Lapis Bononienſis*. This is a ſmall ſtone of a light grey colour, and irregular ſhape. It is full of ſulphureous particles, and of a lax texture, yet heavier than would be conceived from its ſize, and ſparkles like talc. It is found in ſeveral parts of Italy, but eſpecially in the diſtrict of Bologna, towards the Appenine mountains, and on mount Paderno which ſtands about five Italian miles from Bologna. They are moſt commonly found after heavy rains among the earth waſhed off from the neighbouring mountains. This ſtone is of the ſize of a walnut, and has no lucid appearance in the dark until it undergoes a particular calcination, by which it acquires the property of imbibing, when expoſed for a few minutes to the ſun-beams, ſuch a quantity of light, that it afterwards ſhines in the dark from eight to fifteen minutes like a glowing coal, but without any ſenſible heat. This experiment may be repeated at pleaſure; and it is ſufficient, if the ſtone be laid only in the open air in the day-time where the ſun does not ſhine; for the heat of the ſun is apt to make it crumble to pieces. If the ſtone be well prepared, the light of a candle is ſufficient to give it this luminous quality; but it is not affected by moon-ſhine. It retains its luſtre, even tho' it be put into water, and preſerves this property for three or four years; and then it may be calcined anew, but it never perfectly recovers the ſame refulgency that it acquired at the firſt calcination. Of the Bononian ſtone a kind of phoſphorus.

* This is a ſmall fiſh well known in the Mediterranean, and called by the French *Sardine*. It is not unlike a ſprat, but ſomething larger.

In

In the fourth article of the Philoſophical Tranſactions of the Royal Society at London for the month of January 1666, it is ſaid, that only a certain eccleſiaſtic had the art of preparing this ſtone, and that the ſecret died with him. But this ſuppoſed loſs was happily retrieved by M. Homberg, a celebrated German naturaliſt, who, on his return from his travels in Italy, brought with him a great many of theſe ſtones, and calcined two hundred of them ſo many different ways, that at laſt he found out the ſecret. His method was as follows: He firſt ſcraped the ſtone all over till it appeared exactly like talc; then having ſoaked it thoroughly in brandy, and incloſed it in a paſte or cruſt made of other ſtones of the ſame kind pulverized, he calcined it in the fire, or a ſmall furnace. After this, all the powder of the cruſt in which the ſtone was incloſed is taken off. Both the powder and the ſtone, when brought into the dark from the open air, make a luminous appearance; and the former, if kept in a ſtrong and well ſtopt phial, when expoſed to the air, imbibes the light, and, if ſprinkled on pictures and letters, illuminates them in the dark. In preparing the paſte the ſtone muſt be pulverized in a braſs mortar; for a glaſs or marble mortar is very detrimental to the virtue of this kind of Phoſphorus; an iron mortar particularly is worſe than any other. For this information we are obliged to Lemery, who, in his *Cours de Chymie*, deſcribes at large the whole proceſs of preparing this ſtone, which, he candidly acknowledges, he learned from Homberg himſelf. I have been aſſured, that in calcining this ſtone over a fire, as it muſt be frequently turned, the operator muſt take care not to hang his head over the effluvia ariſing from it. The uncalcined *Lapis Bononienſis* is ſold at Bologna at a *Paolo* * *per* pound; but a prepared piece of the bigneſs of a dried fig coſts two or three *Paoli*, or more. This phænomenon is generally attributed to the ſulphur with which the *Lapis Bononienſis* abounds; for when it is freſh calcined the ſmell of it is an evident proof of this. Beſides, its evaporations are known to tinge ſilver: However, ſulphur cannot be productive of any light or effulgence, unleſs it be previouſly purged from all heterogenous particles; and this is done by fire. Day-light, which is nothing but the fineſt rays of the igneous matter emitted by the ſun, kindles the ſulphur on the ſurface of the ſtone, when expoſed to the open air, as fire does common fuel.

Its preparation.

* Six-pence ſterling.

Upon

Upon this ſuppoſition, Lemery directs that this ſtone be calcined in a moderate fire, and obſerves, that, if the heat be too ſlow, the ſulphur is not carried to the ſurface of the ſtone; and on the contrary, if it be too intenſe, the ſulphur is too much diſſipated and evaporates.

Phoſphorus Balduinus. The Phoſphorus Balduinus, invented by Baudovin, a Frenchman, who publiſhed an account of it in 1675, under the title of *Phoſphorus Hermetius*, without acquainting ing the world with the ſecret of preparing it, was nothing elſe but an imitation of the *Lapis Bononienſis*. Baudovin's magnet of light, as he pompouſly ſtyled it, was nothing but a compound made of Engliſh chalk and *aqua fortis*, or ſpirit of nitre.

Burning Phoſphorus. Not long after, in the year 1677, one Brand, a German chemiſt at Hamburgh, found out the ſecret of making burning Phoſphorus, and that by chance (to which we owe many curious inventions) whilſt he was endeavouring to extract a liquid from human urine in order to tranſmute ſilver into gold.

Runkel carried the invention ſtill farther, and at length it was brought to ſuch perfection, that at preſent a burning or incendible Phoſphorus may be made from vegetable or animal ſubſtances, when calcined with allum. This is beſt kept in water, and emits light when expoſed for a little while to the open air. I myſelf have ſeen experiments of this kind exhibited by Homberg, and Lemery, the ſon.

Flame from two liquors mixt. Beſides this *Phoſphorus fulgurans*, ſeveral other ſimilar diſcoveries have been made, as for example: By mixing two cold fluids, as the acid ſpirits of a mineral and an oil extracted from vegetables, flame has been produced. I ſhall on another occaſion ſpeak of the luminous barometer, and a kind of *Phoſphorus*, which may be called *Smaragdinus*. *Phoſphorus Smaragdinus*.

Sea-animals which ſhine in the dark. I have already given an account of ſome ſea-animals that emit an effulgence in the dark, in deſcribing the Datali del Mare of Arcona: And I would recommend it to the inquiries of naturaliſts, whether this ſhining be owing to the ſea-ſalt, or to the reſinous and ſulphureous particles with which the ſea-water is impregnated; I have often obſerved at ſea in a dark night coruſcations not unlike ignited ſparks, cauſed by the colliſion of the waves, the motion of the ſhip, and eſpecially of the oars: and, if a perſon makes water from the deck of a ſhip into the ſea in a dark night, a multitude of luminous ſparks are ſeen to rebound, as it were, from the ſurface

Radiancy in ſea-water.

face of the water. But both theſe ſcintillations are obſerved only in dry weather; and poſſibly the cauſe is to be looked for in the motion of the ſaline ſpirits.

Luciola, or glow-worm, a natural phoſphorus.

The *luciolæ*, or glow-worms, common in Italy and other countries, is to be claſſed among the natural *phoſphori*. Theſe inſects appear moſt luminous in rainy weather; as rotten wood, which is another kind of natural phoſphorus, is known to emit light in the dark, if it be moiſt.

BOLOGNA, April 21, 1730.

LETTER LXVI.

Account of MODENA and REGGIO.

SIR,

THE country betwixt Bologna and Modena is very pleaſant, fertile, and well cultivated, and abounds in vineyards. The inhabitants have a method of preſerving ripe grapes, from the vintage-time till the month of Auguſt in the following year, by keeping them in little rooms well ſecured againſt the external air and the light of the ſun; and they never go into theſe ſtore-rooms but with one ſmall candle, and that as ſeldom as poſſible. The bunches are not laid upon the floor, but hang ſeparate, being tied to a great number of ſmall ſticks; and, when a ſingle grape has the leaſt appearance of decay or rottenneſs, it is plucked off, to prevent the reſt from the infection.

How grapes are preſerved.

White-horned cattle with bells.

The horned cattle of this country are very large, and generally white. Six or eight oxen are here put to a carriage, with a great number of bells hanging about them, which make no diſagreeable noiſe. The deſign of this muſic, as I am informed, is to chear the creatures under their labour, and to give notice at a diſtance on the road that ſuch a carriage is coming.

Bridge over the Reno.

Not far from the city of Bologna the river Reno * croſſes the road. Though this river, during the greateſt part of the year, has but a ſmall current; yet there is a bridge conſiſting of two-and-twenty arches, which is four

* *Sil. Ital. lib.* viii. ——*Parvique Bononia Rheni.*

hundred

hundred and seventy paces long, and seven broad, built over it. In the year 1530, when Charles V. passed it in great solemnity just before his coronation, it broke under the multitude of people who attended in the procession, which occasioned great damage, besides the loss of many lives. This misfortune some prophetic genius's of that time looked upon as a certain omen that Charles V. was to be the last emperor who would receive his crown from the hands of the pope.

Place where Lepidus, Antony, and Octavius entered into an alliance.

It was not far from Bologna that the Triumviri, M. Lepidus, M. Antonius, and C. Octavius, formed that alliance which afterwards proved so bloody in its consequences. Plutarch, in his Life of Cicero, *c.* 67, and in that of Antony, *c.* 24, says, that the Trumviri had this interview on a small island; to which Dio, *lib.* xlvi, adds, that the island was formed by a little river (probably the Reno) near Bologna. However, there is no river in the neighbourhood of this city that forms an island exactly agreeable to the description given us by this historian; for by an island is now always understood a place which is generally surrounded with water. But whether this island was near Bagneto, at the conflux of the Lavino and the Reno; or at Bagno, where the little stream Dosio empties itself into the Reno; or lastly, whether it was in the neighbourhood of the village called Trebo di S. Giovanni, it is not easy to determine.

Fort Urbano.

About fourteen Italian miles from Bologna, near this road, lies Fort Urbano, which consists of five bastions, and was built by pope Urban VIII. as a key to the ecclesiastical state on this side. A little farther on we ferried over the little river Panaro, about five Italian miles on this side Modena. This river serves as a boundary to divide the dutchy of Modena from the Bolognese. On a pillar erected in this place is the following inscription, which would better become a warlike monarch, than the head of the church of Christ, who said to his disciples, 'The princes of the Gentiles exercise dominion;——but it shall not be so among you.' Matt. xx. 25, 26.

Martial inscription.

MODENA.

Viator,
Hic eſt limes agri Bononienſis
Et Eccleſiaſticæ ditionis initium,
Quod, ut
Urbanus VIII. Pont. Max.
Tectum ſartumque redderet,
Arce munitiſſimâ, ut mox videbis, excitatâ
Sic Pontificiæ Majeſtati, ſic ſubditorum ſecuritati conſuluit,
Ut exinde clavibus imperterritè
Ovilis Dominici gereret curam,
Et gladio truculento arceret luporum rabiem.

'Traveller, here thou ſeeſt the boundary of the Bolognese territories, and the entrance into the eccleſiaſtical ſtate; for the defence and ſecurity of which his holineſs pope Urban VIII. has built, as thou ſhalt preſently ſee, a very ſtrong fortreſs; who thus at once conſulted the dignity of the papal majeſty and the tranquillity of his ſubjects, that he may henceforth intrepidly protect the ſheepfold of the Lord with the keys committed to him, and drive away the ravenous wolves from the flock with the deſtroying ſword.'

Modena.

Meſſages carried by pigeons.

Modena is a very ancient city, and frequently mentioned in the Roman hiſtory. When Decimus Brutus was beſieged in this city, Hirtius made uſe of tame pigeons (which by hunger he had trained up for ſuch a ſervice) as meſſengers*, to give the beſieged advice of his intentions, and to receive intelligence from Decimus Brutus on their return. The memory of this device is perpetuated even to this very day at Modena, where pigeons are taught to carry letters to a place appointed, and bring back anſwers. According to the relations of travellers, the ſame is practiſed at Aleppo, and other cities in the Levant †. Of what benefit theſe letter-carriers

* *Plin. Hiſt. Nat. c. 73. Magnis in rebus fuere interruntiæ* (columbæ) -- *Quid vallum & vigil obſidio, atque etiam retia annæ prætenta profuere Antonio per cœlum cunte nuntio?* 'In affairs of great importance (pigeons) 'were made uſe of for meſſengers. - - - What did the trenches, the centinels, and even the ſnares laid acroſs the river avail Antony, while a 'courier made his way through the air?'

† That Mahomet alſo made pigeons ſubſervient to his impoſtures, appears from the ſeveral hiſtories of his life; as alſo from Ximenes, *in hiſt. Arab. Elmacen. in hiſt. Sarac. &c.*

proved

proved to the city of Leyden *, when hard preſſed by the Spaniards, is ſufficiently known from the hiſtory of the ſixteenth century.

The city of Modena boaſts of having given birth to ſeveral eminent perſons, among whom they reckon Sigoni the civilian and hiſtorian, Fallopi the phyſician, from whom certain tubes † in the human body derive their name; Corregio the painter; the poets Aleſſandro Taſſoni and Teſti; Gicopo Barocci da Vignola the architect; cardinal Sadoleti, and the imperial general Monteculi. Eminent perſons natives of Modena.

In the cathedral of Modena they ſhew a very uncommon trophy of the valour of the inhabitants, namely, a wooden bucket with iron hoops, which the Modeneſe, for what purpoſe I know not, brought away from Bologna, and kept as a memorial of their expedition to the capital city of their enemies. The war was originally occaſioned by the Bolognese refuſing to reſtore the towns of San-Ceſario and Nonantola according to the deciſion of the emperor Frederic II. who had been appointed arbitrator of the difference: upon this, the emperor, out of reſentment for the indignity offered, ſent his natural ſon Henci, king of Sardinia, to the aſſiſtance of the Modeneſe, whoſe unhappy fate has been already taken notice of. As Geminianus was the patron ſaint of Modena, and Petronius that of Bologna, the contending parties were called Geminiani and Petroniani. Aleſſandro Taſſoni has ludicrouſly deſcribed the whole courſe of this war, in his moſt ingenious poem intitled *La Secchia rapitu*; and, to heighten the burleſque, he makes the Modeneſe give riſe to that bloody war by ſtealing this bucket. Taſſoni's poem. *La Secchia rapita*, or the rape of the bucket.

It was from this Modeneſe poet that the celebrated Boileau took the hint for the *Lutrin*. The only fault in Taſſoni's burleſque poem is a want of delicacy in ſome of his expreſſions, which are ſometimes ſo groſs as to offend a chaſte ear. The bucket that has been thus immortalized hangs in one of the towers of the cathedral by an iron chain; to come at it, a perſon muſt go through no leſs than ſix doors, and give a handſome gratuity.

* Theſe pigeons, on account of their good ſervices, when they died, were ſtuffed, and are ſtill kept in the council-houſe at Leyden. Janus Douza's pigeon, which was one of theſe winged expreſſes, has further been honoured with two poetical panegyrics in Latin and Greek by the famous Daniel Heinſius. The great ſervice done by pigeons at Haerlem in the year 1573, at Zirickſee in 1575, and Gertrudenberg in 1593, are related by Strada, Meterano, and other hiſtorians of thoſe times.

† *Tubæ Fallopianæ.*

Cathedral. In this church the remains of St. Geminianus are depoſited. Here is alſo a piece of painting by Guido, repreſenting Chriſt in the temple, which well deſerves a traveller's notice. Before the church are ſeveral low and ſlender pillars belonging to the building, which are ſupported by large figures of lions, *&c.*

Jeſuits church. The Jeſuits church is extremely beautiful, and the roof of it is painted from a deſign of father Boſſi. The altars are very elegant, and behind the high altar is the hiſtory of St. Bartholomew, painted in ſeveral capital pictures by Procaccini.

Theatine church. The Theatine church is remarkable for its high altar, which is finely decorated with columns and ſtatues. The choir is painted with fine pieces in *freſco*, repreſenting the life and martyrdom of St. Vincentius, by Galati.

St. Dominic's church. They are now rebuilding St. Dominic's church; and, by what may be conjectured from the Capello del Roſario, a maſterly white marble ſtatue of the Madonna, and the great number of pillars of white and blue marble to be ſeen there, it will be a ſplendid and magnificent edifice.

St. Margaret's church. St. Margaret's church belongs to the Dominicans. It exhibits ſome good ſtatues of *terra cotta* by Begarelli, repreſenting our Saviour, two uſurers, and ſome of the apoſtles. A much greater object of curioſity is that of the virgin ſtanding at the cruciſixion, and ſupported by the two other Mary's, of the ſame materials with the reſt, but far exceeds them in expreſſion, *&c.* being made and painted by Corregio.

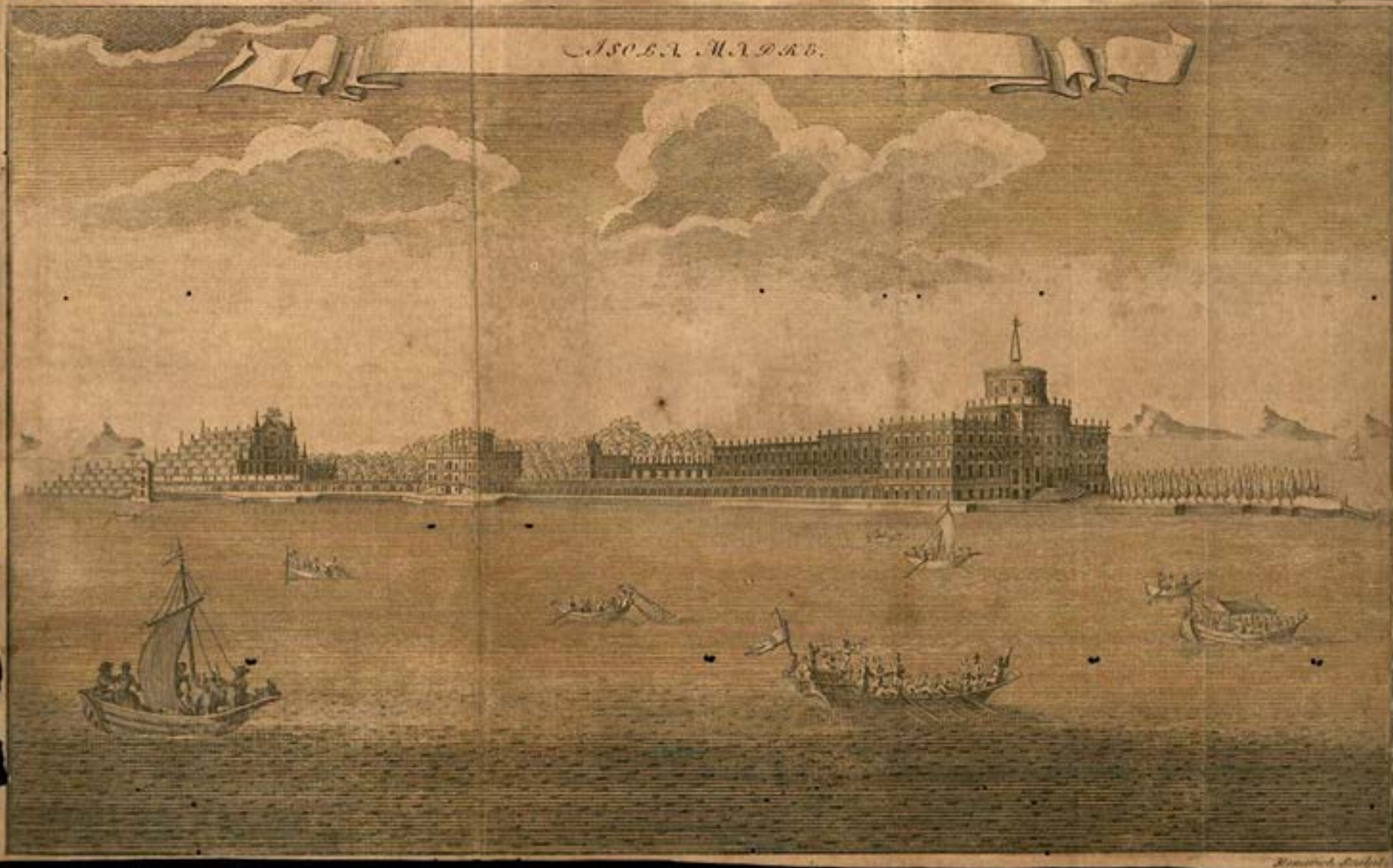
College of St. Charles Borromeo. In the college of St. Carlo Borromeo, between ſeventy and eighty young noblemen are maintained, and inſtructed in the ſciences and academical exerciſes. In the hall are the portraits of celebrated perſons who received their education at this college.

Ducal palace. The ducal palace will be an elegant ſtructure; but at preſent it is not above half finiſhed. In the paſſage leading to the palace-church are painted all the ſaints who were of the ducal family; and among the reſt the hiſtory of St. Beatrix is to be ſeen there, who is ſaid always to predict the death of every one of the ducal family by ſtamping with the foot on the floor. The ceilings of moſt of the apartments are finely painted in *freſco*. Here are alſo other valuable paintings, particularly the following, *viz.* a capital piece, repreſenting a peſtilence; Titian with his wife and ſon paying their devotions to the virgin Mary; a Madonna ſitting, attended by four ſaints, all as big as the life,

Prediction of the death of any of the ducal family.

Fine paintings.

by


ISOLA MADRE.

by Antonio Corregio; the virgin Mary, with St. George, and a groupe of little boys, by the ſame hand; the virgin Mary attended by ſeveral ſaints, and her aſſumption, both by Luigi Caracci; Paolo Veroneſe and his family proſtrate before the virgin Mary and her divine infant; a capital piece repreſenting Abraham's intended ſacrifice of his ſon, by Del Sarto; ten pictures by Giulio Romano; the adoration of the eaſtern *magi*, and the marriage at Cana, by Paolo Veroneſe; a moſt beautiful landſcape painted on copper, and a night-piece, by Corregio, repreſenting Mary Magdalen lying on the ground in the wilderneſs and reading in a book. The frame of this piece is ſet with rubies, amethyſts, turquoiſes, and other gems. St. Roch diſtributing alms is by Annibal Caracci, and formerly ſtood in the Scola di S. Rocco at Reggio; but was given the duke of Modena in exchange for a good copy. Here alſo is a picture of St. George, by Doſſo da Ferrara. I have often obſerved pictures placed together on account of the equality of their ſize, though the ſubjects of them were extremely improper, which is the caſe here; a large piece repreſenting Bacchanals is placed near another of our Saviour's crucifixion. But that piece, which for its excellence I ſhould have mentioned firſt, is La Notte di Corregio, or Corregio's incomparable night-piece, repreſenting the infant Jeſus lying in his mother's lap. As Corregio's excellence was more conſpicuous in the colouring and *chiaro oſcuro*, than in deſigning, it muſt be allowed that in this piece he has ſhewn the utmoſt effort of his ſkill. The infant's body is repreſented as it were ſemi-pellucid, and emits ſuch a radiancy, as to throw a proper light on the objects that are near it; and indeed this incomparable piece is never viewed without the higheſt admiration and pleaſure. It was painted in the year 1522, and at firſt was ſold for no more than two hundred Reggio *lire*, or livres *, which, according to the preſent courſe of money, are not much more than eight louis-d'ors †.

Corregio's night-piece.

La Notte di Corregio.

Metelli has publiſhed a copper-plate of this picture on a ſheet of royal paper, which Roſſi ſells at Rome for ten *bajochi* ‡. Corregio's paintings are the more valued, becauſe he has not left a great number of pieces behind him; for he be-

* About eight guineas.

† See Richardſon's treatiſe on painting and ſculpture.

‡ Seven-pence halfpenny.

ſtowed a great deal of time on his works, and died in the forty-ſecond year of his age.

Looking-glaſs cloſet. The looking-glaſs cloſet is filled with the portraits of the ducal family. A connoiſſeur ſees with concern the fine cieling-pieces in this and ſeveral other rooms here damaged by cracks and fiſſures.

Garden. The garden is at ſome diſtance from the palace. It has an orangery, but exhibits nothing very remarkable or curious,

Stables. no more than the ſtables that ſtand near it.

In this part of the city likewiſe the duke's ſtate-coaches are kept; ſome of which are ornamented with fine ſculpture; others are of a wonderful largeneſs, being made a great many years ſince.

Library. The ducal library is under the care of Muratori, who was formerly Ambroſian library-keeper at Milan, and is well known in the republic of letters by his *Antichità Eſtenſi ed Italiane*, the firſt part of which was publiſhed in folio at Modena in the year 1717; and for his large collection of the *Scriptores Italici* *. The manuſcripts of the Modena library are enumerated by Montfaucon, in his *Diarium Italicum*, *p.* 31.

How Mirandola came to the duke of Modena. The duke of Modena has been in poſſeſſion of the principality of Mirandola ever ſince the year 1710; Franceſco Maria Pica, the laſt prince, having forfeited it by being guilty of felony. An offer indeed was made this unhappy prince that he ſhould be reſtored to his principality, on paying a fine of a hundred thouſand ducats, and on condition that he ſhould marry a daughter of Charles Maximilian Von Thurn, ſteward of the houſhold to the empreſs-dowager Eleanora. As this lady was maid of honour to the empreſs, her majeſty zealouſly promoted ſuch an advantageous match; but by delaying the affair, and ſome failure in the immediate payment of the hundred thouſand ducats, the imperial exchequer, in the year 1710, receded from theſe conditions, and at once ſold the principality of Mirandola for a million

* The life of this great man has been written not only by ſeveral Italians, but by Mr. Rathlef and Mr. Brucker, two German writers. His *Scriptores rer. Ital.* in twenty-ſeven volumes, and his *Theſaurus veterum inſcriptionum* in four, are laſting monuments of his judgment and application, as is his invaluable work of the hiſtory of Italy. By the laſt accounts from Modena we are informed, that Muratori, being in a very advanced age, has loſt his ſight, of which he had made ſuch an excellent uſe.

of

of *guldens*.* to the duke of Modena, who was inveſted with it by the emperor on the 12th of March, 1711. On this occaſion the duke of Modena, in order to raiſe money for ſuch a large purchaſe, propoſed to ſome perſons in Germany a loan of two hundred thouſand *guldens* on a mortgage of the territory of Mirandola. That he might carry his point, his agents were for making the people believe, that the annual revenues of Mirandola were no leſs than a hundred thouſand Spaniſh Spaniſh piſtoles †; but I queſtion whether Modena and Mirandola both together, after the neceſſary deductions, amount to more; though it is certain that the duke draws very conſiderable ſums from the tax on mills, monopolies, and farms, with other impoſts. John Frederic, the ſecond ſon of Rinaldo the preſent duke, lived ſome years at Vienna, and during that time endeavoured to create a ſuſpicion of his brother the hereditary prince Franceſco Maria, on account of his marriage with Charlotta, the duke regent's daughter, in hopes of gaining the emperor's conſent for diſmembering the principality of Mirandola from the dutchy of Modena. This prince, eſpecially in the year 1722, puſhed the affair with all poſſible vigour; and, to haſten the accompliſhment of his deſire, is ſaid to have propoſed a marriage with a princeſs of the Sobieſki family, who is related to the emperor; but all his meaſures were fruſtrated, and he ended his days in the year 1727, in the twenty-ſeventh year of his age. The former depoſed prince of the houſe of Pica betook himſelf to Spain, where, in regard to his birth, perſonal accompliſhments, and zeal for that crown, he was made maſter of the horſe.

The duke's revenues.

Difference betwixt the two princes.

The animoſity betwixt the two brothers, as related above, is not the only diſturbance that happened in the ducal family. The father's rigid treatment of the hereditary prince, which was imputed to the violent counſels of Salvatico a Paduan, his prime miniſter, has been the occaſion of great feuds. The ſame perſon is alſo charged with oppreſſing the ſubjects, and other iniquitous meaſures, which raiſed great murmurs and complaints. At laſt ſuch high words paſſed betwixt the hereditary prince and Salvatico, that the latter thought it adviſeable to make the beſt of his way to his own country. Since this miniſter has withdrawn, frequent endeavours have been uſed for reſtoring a harmony betwixt the duke and his ſon; and an outward reconciliation has been effected; but

As alſo between the duke and hereditary prince.

* 100,016*l.* 13*s.* † 89,583*l.* 7*s.* ſterling.

the inward miſtruſt, uſual in ſuch caſes, after an open rupture, ſtill ſubſiſts; the father keeping his court at Modena, and the ſon living with his princeſs at Reggio.

Intereſt of France with regard to the Italian ſtates.

France is unwilling that Italy ſhould be parcelled out into petty ſovereignties, but rather wiſhes that it were gradually united again; imagining, that by the ſub-diviſion of the ſeveral principalities the emperor has an opportunity of enlarging his power there. This is certain, that, in the wars of Italy, the emperor knows very well how to draw conſiderable ſuccours from the Italian princes, and never fails putting them in mind of the ſervices they owe to the Roman empire, by virtue of their fiefs. But this is alſo highly neceſſary, and without ſuch memento's they might poſſibly think that they were independent ſovereigns, and on a level with the German electors. The ceremonial which they think to procure for themſelves and their envoys at ſeveral foreign courts, does not a little favour their ambitious views. This brings to my mind what happened to M. Huldenberg, envoy from the elector of Brunſwic Lunenburg to the imperial court in the year 1698, when he was at the courts of Modena, and of ſome of ſome other Italian princes, to treat about the marriage of the empreſs Wilhelmina Amelia. The duke of ——, ſpeaking of the Italian princes, obſerved, that the German electors and princes were indeed poſſeſſed of great power and large revenues; but that the Italian princes, were more abſolute in their dominions. In proof of which aſſertion he alledged, that an appeal lay from the German electors and princes to the emperor, whereas it was not ſo with the Italian princes, who judged without appeal. To this M. Huldenberg replied, That his highneſs was miſinformed in this affair, with regard to the German electors, and mentioned ſeveral inferior princes of the empire who are inveſted with the *Jus de non adpellando* in caſes that do not exceed a certain ſum; adding, he could not apprehend why an appeal might not be lodged from the decree of an Italian prince to the Aulic council, or his imperial majeſty. The duke inſiſted that no inſtance of this kind could be produced. After dinner M. Huldenberg took occaſion to reſume the ſubject with the prime miniſter, with whom he was very intimate, and to aſk him whether there was not an example of ſuch an appeal to the emperor? Upon the miniſter's anſwering in the negative, M. Huldenberg farther aſked him, if the Italian princes had found means to hinder complaints from being brought againſt them by way of appeal, as no law, in this caſe, could tie up the

High pretenſions of the Italian princes.

Pretended right of non appeal.

hands

hands of the imperial court? The miniſter was ſilent for ſome time; but at laſt, upon M. Huldenberg's urging him farther, he gave him the wink, and whiſpered him, *Facciamo tic tac, tic tac*, intimating, that they cauſed thoſe perſons who threatened to make ſuch appeals to be aſſaſſinated. Upon which M. Huldenberg ſmiled, and ſaid, 'That this was an extraordinary privilege, indeed, and for which the Italian princes had little reaſon to value themſelves above the electors of Germany,' *&c.*

But to return to Modena. This city is ſuppoſed to contain thirty-five thouſand inhabitants: but this computation ſeems to exceed the truth; and, indeed, it is not at all credible. Before moſt of the houſes there are portico's or cloiſters, as in Bologna, under which a perſon may walk ſecure from rain and the heat of the ſun: however, on account of their unequal height and breadth, they are no great ornament to the city. Here is but little trade ſtirring; and though a great number of maſks (in making of which Modena excels) be exported to Venice and other places, yet ſo inconſiderable an article can contribute but little to the proſperity of the city.

Particular property of the ſoil.

The ſoil of the country about Modena is of a ſingular conſtitution, and well deſerves the notice of the curious naturaliſt. It gives no ſmall weight to the opinion that petrifactions are chiefly owing to the univerſal deluge. In every part, not only of the city, but of the adjacent country, plenty of good water is to be found; only, before it can be attained, the ground muſt be dug to the depth of ſixty-three feet. For the firſt fourteen feet are found large ſtones, which ſeem to be the remains of paved ſtreets, or roads, and buildings; and from hence there is ſufficient reaſon to conclude that the foundation of this city was anciently much lower than it is at preſent. In the next place is found a ſtratum of hard and compact earth proper to build upon. This ſeems to be a kind of *terra virginea*, or virgin mould, which has never been diſturbed by digging, though ſuch kind of earth is looked upon as the beſt foundation for the largeſt ſtructures. Under this is a ſtratum of black marſhy earth, in which are found a great many ſea-weeds, the leaves, branches, and trunks of trees in great abundance; and, at the depth of twenty-four feet, undecayed ears of corn have been dug up. The next is a ſtratum of chalk, which begins at the depth of twenty-eight feet. As ſoon as the labourers find this, they are ſure of being no longer moleſted with the muddy

water

water breaking in upon them. This chalky ſtratum is about eleven feet deep, and very full of ſhells. It terminates at the depth of thirty-nine feet, after which follows a mooriſh or muddy ſoil two feet deep, in which are found ruſhes, leaves of plants, and branches of trees. Next to this is a cretaceous ſtratum, which is eleven feet deep, and conſequently terminates at the depth of fifty-two feet from the ſurface of the earth. This is ſucceeded by a marſhy or muddy ſoil, reſembling the former, of two feet in depth; and then follows a ſtratum of chalky earth, but not ſo deep. The next to this is another ſtratum of marſhy ſoil, or turf, under which is found a ſoft ſand intermixt with gravel. This appears to be the original ſtratum laid by nature; in which are found ſea-ſhells and other indications of an inundation or deluge. This ſtratum is very firm; and, by only boring a little way into it, a great plenty of good water immediately ſprings up, and ſoon fills the well to a proper height. No trunks of trees are found in the chalky ſtrata; but they are met with only in the marſhy or turfy ſoil *. It will not be amiſs to ſubjoin here the different ſtrata of the earth, and their arrangement, as found in digging a well two hundred and thirty-ſix feet deep, about the beginning of the laſt century, at Amſterdam, by order of the magiſtrates. This well is ſtill to be ſeen at the Oudemannſhauſe, betwixt the Doeleſtreet and Ruſsland, where is ſtuck up a printed account of the order in which the ſtrata lay, which is as follows:

Strata, or conſtitution of the ſoil at Amſterdam.

	Feet
1. A ſtratum of garden-mould in depth	7
2. Black turf, or peat — —	9
3. Soft clay — —	9
4. Sand — —	8
5. Earth — — —	4
6. Clay — —	10
7. Earth — — —	4
8. Paving-ſand, upon which, as good a foundation, moſt of the houſes in Amſterdam are built, piles being firſt driven into it	10
9. Clay — — —	2
10. White ſand — —	4
11. Dry earth — —	5
12. Marſhy or muddy earth —	1
13. Sand — —	14
14. A ſandy clay — —	3

* *Vide Bernardinus Ranazzini de fontium Mutinenſium admiranda ſcaturigine, Mutinæ*, 1692. and *Montfaucon's Diar. Italic.*

15. Sand

	Feet
15. Sand intermixt with clay —	5
16. Sea-ſand in which are a great many ſhells	4
17. Clay — —	102
18. Sand where they left of digging —	31
	232 feet

It is well known, that aſhes, coals, bones, potſherds, trees, &c. are frequently found in the turf-lands or marſhes in Holland and Frieſland: but that theſe were overwhelmed and buried by ſome inundation or deluge may be concluded from the ſimilarity of their poſition, the branches and tops always lying towards the N. E. and the roots in the oppoſite direction. Poſition of trees in turf-lands.

In the Modeneſe, eſpecially near St. Polo, which is not far from Reggio, an excellent alkaline earth, which the Italians call *terra vergine aurea*, is dug up. Sometimes it is found in a kind of powder, and ſometimes it reſembles a fat and oleaginous *tophus*, or friable ſtone. It is firſt pounded fine, and then made into a ſoft, white, and inſipid paſte. This is in great repute, and reckoned of equal virtue with Terra Samia; the Bolo bianco and Terra Sileſiaca are uſed as alexipharmics, and found very beneficial in fevers, dyſenteries, and hypochondriac diſorders *. *Terra vergine aurea.* Medicinal uſe.

Near the caſtle on Monte Baranzone, and in a place called Fiumetto, wells or pits are dug thirty or forty ells, and more, in depth, in which a kind of oil is ſeen floating on the ſurface of the water: this is what the Italians call Oglio di Naptha, or the Olio di Saſſo, but more commonly known by the name of Petroleum, or oil of Peter. It is found in greateſt plenty in autumn and ſpring, and is ſkimmed off the water once in a fortnight; but the wells are kept ſhut up cloſe. It is of a reddiſh colour; and, when one of theſe wells becomes dry, they either dig deeper, or make a new one. Beſides theſe, near Caſtello di Monte Gibbio are three other ſuch ſprings, which are perennial. The oil which theſe laſt yield is of a yellowiſh colour, and is accounted the beſt in this country. Petroleum is uſed for embalming the dead, varniſhing, painting, and in pharmacy, and is found not only here, but likewiſe in the neighbourhood of Parma and Naples, in Sicily, ſeveral of the iſlands of the Archipelago, India, the ſouthern parts of France, and in other places †. Oglio di Naptha, or rock oil.

* *Vide Boccon. Obſervat. Phyſic.* vi. xxx, xxxi.

† *Boccon. Obſervat. Phyſic.* v,

Some

Of the origin of amber.

Some naturaliſts will have this to be a ſpecies of Succinum liquidum, which after its induration is diſtinguiſhed by the name of amber; and this opinion is founded on Bocconi's obſervations, who tells us that he found ſome drops of Petroleum incloſed in the middle of a piece of amber; and that amber is to be met with on the coaſt of Sicily only in thoſe places where Petroleum is found, and in no other. How well grounded the aſſertion of Oligerius Jacobæus, a Dane, who has writ a particular treatiſe on this oil, may be, namely, that it will grow hard and ſolid if it be boiled with ſpirit of nitre, I cannot ſay, as I have hitherto had no opportunity of trying the experiment. This, however, is certain, that ſea-water is not neceſſary to the production of amber, which is often found in parts very remote from the ſea. That it is not generated from the reſin of pine or fir-trees, appears evident, becauſe, in the countries about Foligno, Ancona, and Seſſa, in the papal dominions, amber, ſulphur, and reſinous foſſils of ſeveral kinds are dug up, though there is not a wood of pines or firs to be ſeen all over the country. Near Quercola and la Saſſo, in the Modeneſe, amber is likewiſe not uncommon; and is there found in a ſoil which has yielded a great quantity of Petroleum. In the diſtrict of Luneburg, and in places which are ſo far from having any communication with the ſea, that they are at the diſtance of ten German miles from it, I myſelf have gathered large pieces of amber, which had both the proper hardneſs, and, when rubbed, the electric quality of attracting light ſubſtances. Alſo in a marſhy ground, on an eſtate called Gartow, belonging to baron Bernſtorf, very good amber has been found. This was of ſeveral kinds; ſome pieces were yellow and tranſparent, ſome white and opaque or cloudy, and others black, which indeed are properly a kind of agate. Theſe pieces of amber lie ſingle in a turfy ſoil within a concretion of grey ſand, and intermixt with filaments of roots; they are alſo found in the ſame manner in the mountains of Pruſſia. It is alſo no uncommon thing to find there, and in other places, pieces of wood impregnated with ſulphur and reſin, which have inſinuated themſelves into the pores and interſtices.

The Elbe throws up fine pieces of amber on its banks in ſeveral places. Amber is alſo dug up in a mountain called Bugarach, in the province of Languedoc, in France; but it has not the hardneſs of the Pruſſian; and perhaps the inhabitants make their lamps of it on that account.

But

But to obviate the objection, That poſſibly the firſt formation or perfection of amber has been occaſioned by the ſea-water, which by ſome extraordinary inundation may have overwhelmed thoſe countries that are, at preſent, at a great diſtance from the ſea, I ſhall obſerve, that amber is daily formed in the earth, and, from a liquid or ſoft ſubſtance, is gradually indurated, and becomes a hard body. An inſtance of this I met with in a piece which, a few years ago, was dug up in the abovementioned eſtate of Gartow, and is now in Sir Hans Sloane's muſeum at London. On the ſurface of that piece of amber is ſeen a withered birch-leaf, the fibres and indented edges of which are imprinted in the moſt accurate manner on the amber. This muſt have been done while the latter was in its liquid ſtate. Now this leaf cannot be ſuppoſed to have continued there whole ages, without corruption or decay; eſpecially as the ſtrata in which the Gartow amber is found, do not lie above the depth of three or four feet from the ſurface of the earth.

The animals that I have ſeen incloſed in amber, as far as I can recollect, are only of the terreſtrial kind, as gnats, ſpiders, piſmires, locuſts, and the like. Minerals have alſo been found incloſed in amber; which is a plain proof that the former could not be in liquid amber in the ſea, tho' ſuch pieces of amber may have been waſhed away from their ſtrata by the ſea, and be again thrown by the tides on the ſhore, or accidentally drawn up in nets.

They who attribute the origin of amber to gum or reſin of trees, forget that amber remains indiſſoluble in water, contrary to the nature of gums; and that there never was any vegetable found, from which a reſinous oil and volatile acid can be extracted, as may be done from amber and other foſſils. Amber loſes its hardneſs and tranſparency after fuſion; but retains its electric or attractive quality, which the modern philoſophers, who are for exploding all occult qualities, atrribute to the ſubtile ſaline and ſulphureous particles of which amber is compoſed. For, ſay they, theſe, being detached and emitted by the friction, rarefy the air near the the amber, ſo that light ſubſtances, as ſtraw, pieces of paper, *&c.* being propelled by the denſer air, move towards the amber, where the air is rarefied more or leſs in proportion to its proximity, or diſtance from the latter.

Two Italian miles from Saſſuolo in the Modeneſe is to be ſeen a chaſm in the earth, called la Salſa, which often ejects ſmoke, flames, aſhes, and ſtones of a ſulphureous ſmell; Fire emitted from Salſa.

and

and throws many of them to the height of thirty yards. Theſe eructations generally fall out in ſpring and autumn, and are ſometimes attended with very great noiſes under ground. The mountain in which this aperture appears, has been rendered quite barren by the aſhes, ſtones, &c. ejected out of the chaſm; and during its eruptions the Petroleum or oil of Peter-wells, at Saſſo and Monte Gibbio, is extremely turbid. Bocconi, in his *Muſeo di Fiſca & di Eſperienze*, publiſhed in quarto at Venice in 1697, pretends to have found out that la Salſa agrees not only as to its effects, but alſo the time of its eruptions, with mount Ætna in Sicily, and that this agreement was particularly remarkable on the 10th, 11th, and 12th of May 1693.

Petrifactions. The country about la Salſa affords petrifactions of ſeveral kinds, *Cochleitæ*, *Turbinitæ*, *Dentales*, *Tubuliti varii*, *recti & intorti*; but at what depth they are found I have not been informed.

In the little river Salſa, near Saſſuolo, are found the teeth of *Hippopotami* and *Tubulitæ vermiculares*; and farther towards Saſſuolo, *Buccinitæ*, *Caryophylla marina foſſilia Scheuchzeri*, *Turbinitæ faſciculati*, *læves & ſtriati*, *Turbinitæ cylindroidei*, &c. On Monte delle Meraviglie, are found large *Chamæ ventricoſæ*. The other moſt remarkable *petrifacta* in the territories of Modena are *Conchitæ valvis æqualibus lævibus & rotundis*; *Conchitæ oblongi & læves*; *Conchitæ ſtriati*, *tranſverſim rugoſi*; *Conchitæ in longum & tranſverſum minutiſſimè ſtriati*; *Cochleitæ cælati*; *Cochleitæ trochiformes*; *Chamæ*; *Chamæ læves*, *rhomboidcæ*; *Chamæ ventricoſæ*; *Pectines auriti*; *Pectunculitæ tam in longum quam tranſverſim ſtriati*; *Tellinitæ ſubrotundi minutiſſimè ſtriati*; *Pectunculi læves*; *Oſtreitæ imbricati*; *Oſtreitarum opercula*; *Oſtreitæ rugoſi*; *Murices auriti*, *oris recurvi*; *Turbinitæ muricati* of ſeveral kinds; *Turbinites auriti*, *oris dentati*; *Umbilici foſſiles*, *alias opercula cochlearum cælatarum*, &c.

Floating iſland. Laſtly, I muſt here obſerve, that Pliny (*lib.* ii. *c.* 95.) mentions a floating iſland in the Modeneſe; but at preſent no ſuch phænomenon is to be ſeen in theſe parts.

Betwixt Modena and Rubiera, you croſs the little river Secchia over a very long bridge: Rubiera is one poſt-ſtage from Modena, and about half-way to Reggio. This laſt Reggio. mentioned city is better built, and has more regular ſtreets than Modena; it alſo appears but little inferior to it in extent.

The ſtreet, in which the famous fair is yearly kept, is particularly remarkable both for its length and breadth; and

and the only defect is, that it is not laid out in a direct line. In the cathedral of Reggio is to be ſeen, over the high altar, the aſſumption of the virgin Mary, painted by Vincenzo Gotti, and four marble ſtatues by Clemente da Reggio; and by the ſame hand are alſo thoſe of Adam and Eve, which ſtand before the front of the church. Among the ſepulchral monuments in this church are ſeveral belonging to the family of Maleguzi; particularly that of Horatio Maleguzi, count of Monte Obizi, who was ambaſſador to Philip II. king of Spain, and alſo wrote the life of pope Pius V. He died in the year 1583. The monument of Ugo Rangoni, legate of Paul V. to ſeveral princes, is extremely beautiful. On the right ſide of the Tribuna are ſix fine marble ſtatues, and in an adjoining chapel the images of St. Fabian and St. Sebaſtian.

Church of the Madonna.

The Chieſa della Madonna is a very lightſome building; and the cieling is elegantly painted.

St. Proſpero.

Before St. Proſpero's church ſtand ſix lions which formerly ſerved for pedeſtals to ſome ſtructure. The roof is painted by Camillo Procaccino, and, among other things, exhibits the laſt judgment. In the veſtry is to be ſeen a deſcent from the croſs, together with the three Mary's, by Luigi Caracci, which conſequently deſerve notice.

Via Æmilia. Delightfulneſs of the road and proſpect.

The road betwixt Modena and Parma is a part of the ancient Via Æmilia, and is very pleaſant to travel. It lies all along through gardens, and is planted on both ſides with rows of white mulberry-trees, interwoven with vines which form a kind of natural feſtoons. The whole plain conſiſts of plantations and incloſures, every-where ſeparated by rows of fruit-trees and vines, ſo that few countries can form a richer ſcene, or yield a more beautiful landſcape to the eye.

River Lenza, boundary betwixt Modena and Parma.

On the road about five miles from Reggio, a very long bridge is built over the river Lenza, which is the boundary betwixt the dutchies of Modena and Parma.

Canoſſa caſtle.

On the Modeneſe ſide, and on the left-hand, lies the caſtle of Canoſſa, which belongs at preſent to a family of the ſame name, and is famous in the hiſtory of the middle-ages, being the reſidence given by the powerful counteſs Mathilda to pope Hildebrand or Gregory VII. Here the emperor Henry IV. was obliged, in very ſevere cold weather, to ſtand for three days in the court-yard clad in ſack-cloth, and barefooted, without either meat or drink, and with tears to beg for pardon, before the pope could be prevailed on to receive

Ignominious penance of the emperor Henry IV.

him

him again into the bosom of the church *. Concerning the suspicion of a criminal commerce between this pope and Mathilda, see *Lambertus Schaffnaburgensis ad ann.* 1077, *p.* 809, and the author of *Apologia pro Henrico* IV. *p.* 219. †

Several protestants make use of the testimony of these historians in order to complete the scandalous history of the court of Rome; and when it is objected that pope Hildebrand was old and emaciated, and that Mathilda was not very young, they answer, That old men are often concerned in such intrigues. But if, from the histories of those times, we enquire into the character of pope Gregory VII, they will inform us that ambition and avarice had the predominance over that pontiff; so that lust could make but little opposition against those reigning passions. A person of such a cast of mind is seldom known to indulge himself in sensual pleasures; and if he happens to be surprized by a strong temptation, so as to make a false step, he is ashamed of it, and his former ambition and avarice soon resume the ascendant over him, and put him upon projects which the world look upon as grand and enterprising.

LETTER LXVII.

OBSERVATIONS on PARMA and PLACENTIA.

SIR,

Parma. PARMA is a large and populous city, and has broad regular streets and a great number of handsome houses, which the Italians here, according to the custom of other

* *Vide Baron. Annal. Tom.* xi. *ad ann.* 1077, *n* xviii. *p.* 524. *Donnizo, in vita Mathildis, lib.* xi. *c.* 1 & 7. *Arnulphus Mediolanensis, lib.* iv. *Gestorum Mediolanens. c.* viii. *p.* 746. The sovereign princes of Europe are not sensible how much they are indebted to Luther's reformation, were it only in respect of the temporal prosperity and outward security of their several dominions. See also on this head *Balth. Bebel. de beneficiis magistratui politico à Luthero exhibitis, Georg. Horn. Götze, de beneficiis œconomicis Lutheri ministerio exhibitis, & Joh. Hermann. Fürstenau, de meritis Lutheri in œconomiam publicam & privatam, Rintel.* 1749.

† To the historians who charge pope Gregory with carrying on amorous intrigues, may be added *Leo Ostiens. in chron. Cassi. lib.* iii. *c.* 49. *Sighert. Gemblac.* and *Alberic. ad an.* 1085, who relate that Gregory on his death-bed heartily repented of this cruel treatment of the unhappy emperor Henry IV. but to these may be opposed the silence of other credible historians on this head.

parts

parts of Italy, dignify with the name of *palazzi*, or palaces.

The little river Parma divides the city into two parts, which have a communication with each other by three ſtone bridges. Its circuit is about four Italian miles; and the citadel very much reſembles that of Antwerp. The number of inhabitants is ſuppoſed to be from forty-five to fifty thouſand; but this computation certainly exceeds the truth. River of the ſame name. Circuit. Citadel. Number of inhabitants.

Among the ancient writers who ſpeak of this city, are the following: Strabo, *lib.* v. Livy, *lib.* xxxix. *c.* 55. Pliny, *lib.* iii. *c.* 15. Cicero ad Famil. *lib.* x. *ep.* 33. *n.* 8. Ptolemy, Columella, and others. In an ancient inſcription it is ſtiled *Colonia Julia Auguſta Parma.* Antiquity of the city.

The ducal palace is not yet completed: however, in the duke's apartment, a great number of fine paintings are to be ſeen; among theſe, the pieces which Annibal Carracci has copied in oil colours from the paintings in *freſco* in the cupola of St. John's church, by Corregio, are eminently diſtinguiſhed from the reſt. A night-piece of Peter denying Chriſt, and another piece, repreſenting Abraham entertaining three angels, deſerve a particular attention. Here are two very large pieces by the cavalier Malogio, repreſenting the glories of heaven, and fall of Lucifer into hell, who, to gain the favour of the eccleſiaſtics, has taken care to fill the former with biſhops and friars. Ducal palace. Its paintings.

Adjoining to the dutcheſs's apartment is a looking-glaſs cloſet; but it has no very large glaſſes. Moſt of the principal rooms are hung with red velvet laced with gold, with the richneſs of which the brick flooring little agrees.

The vaſt theatre at Parma, ſo famous throughout all Europe, was built by Rainutius I. in the year 1618. The *parterre*, or pit, is ſixty-five, and the ſtage ſixty-two common paces, in length. In Parma, the length of the whole building is generally computed at a hundred and ninety ells, and the height about forty-nine or fifty. On each ſide of the ſtage ſtands an equeſtrian ſtatue of one of the former dukes, and ſeveral other ſtatues on each ſide of the pit. The latter conſiſts of twelve rows, riſing gradually one above another, as in the ancient Roman amphitheatres; and over it is a double gallery. Some, indeed, will have it that it will conveniently hold eight or nine thouſand ſpectators; but this is an aſſertion which the eye manifeſtly contradicts at firſt ſight. On occaſion of the marriage of prince Edward, brother to the preſent duke, with Dorothea Sophia, daughter of Philip William elector Palatine, in the year Noble theatre.

1670, it was moſt ſplendidly illuminated; and, during the opera, the *parterre*, or pit, was laid three or four feet under water, in order to repreſent a naval engagement betwixt two gondola's. For this purpoſe two large rooms on each ſide of the theatre were filled with water, the entrances to the pit were ſtopt, and as the flooring and ſeats of the amphitheatre * are of ſtone (the latter being only covered with wood) there was no great difficulty in exhibiting ſuch a *naumachia*. But the gondola's muſt certainly have been very much confined in their motions, as the pit could not be enlarged; for in extent it is far ſhort of that of the Aliberti theatre at Rome. The moſt remarkable thing, in the conſtruction of this edifice, is, that a word ſpoken ever ſo low on the ſtage is diſtinctly heard in every part of the pit, (which ſaves the actors no ſmall trouble) and the greateſt elevation of the voice cauſes no echo. It is ſaid, that, when Lewis XIV. deſigned to build an opera-houſe in the palace of the Thuilleries at Paris, he ſent the celebrated architect Vigarani to Parma, in order to examine into the cauſe of this extraordinary effect; but to no purpoſe. The Paris opera-houſe is indeed ſuppoſed to be large enough to contain ſeven or eight thouſand people; but I queſtion whether this be not an exaggeration little ſhort of that mentioned above; at leaſt I am certain that the opera-houſe at Hanover exceeds it both in largeneſs and elegance.

Naval engagement exhibited in it.

Extraordinary conſtruction of the theatre.

Obſervation about the opera-houſe at Paris.

Theatre for common uſe.

The illumination of the large theatre at Parma being very expenſive, a ſmaller theatre has been erected for common uſe in a ſaloon adjoining to it; and this has a pit large enough to contain two thouſand ſpectators. On the ſides of it are three rows of ſeats, and eight more riſing one above another, in the manner of an amphitheatre in front, and over theſe are three galleries.

Library.

The duke's library makes a very grand appearance; the books are all in French binding, and elegant pillars are placed at certain diſtances along the ſhelves. The number of books does not exceed ſeventeen or eighteen thouſand volumes; and all the care taken to preſerve them from worms and moths is, only by ſhaking and beating them a little at certain times.

The manuſcripts are likewiſe bound in the ſame pompous manner. The printed books are for the moſt part in folio, and chiefly relate to hiſtory. At the end of the library is this inſcription:

* The amphitheatre, as it is called, in the foreign theatres anſwers to the front boxes in our play-houſes, and conſiſts of ſeveral rows of ſeats raiſed above the pit with a gradual aſcent.

Theatrum

Theatrum Orbis miraculum.
Ne ſuſpicito,
Majus hîc ſibi vindicat
Sapientia,
Maximum Farneſia
Sereniſſimi Franciſci
Ducis VII.
Magnificentia.

Inſcription.

'Ceaſe to admire the theatre of Parma, which is the 'wonder of the world; for wiſdom here exhibits a greater: 'but the greateſt wonder of all is the magnificence of his 'moſt ſerene highneſs duke Franceſco VII. of the illuſtri- 'ous houſe of Farneſe.'

The cabinet of medals conſiſts of eighteen thouſand pieces, all of different dies, though there are no leſs than five hundred of the emperor Adrian. Over every medal is a little ticket, with black letters on a gold ground, ſhewing on what occaſion it was ſtruck, *&c.* Theſe medals are inſerted in copper-plates glazed, ſo that by turning them you have a view of the reverſes of the medals, without taking them out of the ſockets. This collection comes no lower down than the reign of Heraclius; but the ſeries is continued in gold, ſilver, and copper pieces, each aſſortment of which is kept in a ſeparate caſe.

Cabinet of medals.

The rareſt piece in this collection is a medallion of Piſcennius Niger, which was ſtruck at Antioch, with *Dea ſalutis* or the goddeſs of health, on the reverſe. The three copper medals of Otho are of the *medius modulus*, or middling ſize; one of which is a Latin medal, and the other two Greek. But the genuineneſs of theſe pieces is much diſputed by ſeveral learned antiquarians. Petruſi, a Jeſuit, in the year 1694, began the publication of a catalogue of this muſeum, the eighth part of which, conſiſting of a thin volume in folio, was publiſhed at Parma in the year 1717. After his death the continuation of the work was undertaken by Pioveno, another Jeſuit of Placentia, and ſon to a Venetian nobleman; but he is ſo ſparing of his labour, that he has publiſhed nothing yet.

Rareſt piece.

Catalogues.

The medal-tables are placed on both ſides of a long gallery, where the eye is farther entertained with the ſight of ſeveral admirable pictures. The moſt eſteemed amongſt the

Paintings.

latter are the following pieces, *viz.* a naked Venus aſleep, by Annibal Caracci; under which is a looking-glaſs in a frame of white Carrara marble, beautifully carved with five angels and a variety of flowers in *relievo*, by Giuliano Mozani; the laſt judgment, by Michael Angelo; a *Pietà* by Annibal Caracci; the eſpouſals of St. Catharine, by Correggio; and the celebrated Zingana, or gipſey, by the ſame maſter. This figure was accidentally ſo called from the brown complexion it had when firſt painted; but it is a picture of the virgin Mary in a wild, deſert, country on her flight to Egypt. Here are alſo Lucretia, by Parmeggiano, and a remarkable copy of a protrait of pope Leo X. executed in ſuch a maſterly manner by Andrea del Sarto, that it is preferred by the Parmeſans to the original, which is in the poſſeſſion of the great duke of Tuſcany. This copy is ſaid not only to have deceived Vaſari, but even Giulio Romano himſelf, who, though he worked on the drapery of the original by Raphael, when, ſome time after, he ſaw this copy at Parma, took it for Raphael's piece, and imagined he could diſtinguiſh in it ſome ſtrokes of his own pencil, as Felibien tells us, in his Lives of celebrated painters. Pope Clement VII, who was of the houſe of Medicis, promiſed the original picture to one of the dukes of Mantua; who paid his holineſs a viſit, and aſked him for it. But the cunning Florentine, being very unwilling, upon ſecond thoughts, to part with ſuch an exquiſite piece, contrived to put the duke off with a copy of it (which is that we are ſpeaking of) and kept the original ſtill at Florence. This inſtance renders ſomething dubious that infallible certainty, which many connoiſſeurs pretend to, of immediately telling us, upon ſeeing any celebrated picture, the name of the artiſt that painted it.

Remarkable copy of a picture.

Muſeum. Near the picture gallery is a ſmaller apartment, which, as it contains many coſtly and valuable curioſities, may be called a muſeum, or treaſury. Here are ſeveral cabinets, tables, and clocks of plain and raiſed Florentine work, and one embelliſhed with admirable ſculpture, and ſet with gems; two tables of rock-cryſtal, adorned with figures, one of which has a ſilver border gilt, and the other is embelliſhed with flowers of enamel and gold; ſeveral marble and agate vaſes; a fine hanger ſet with very valuable jewels, among which is a chryſolite of the bigneſs of a large bean; ſeveral caſkets ornamented with enamel and gems; paintings on *lapis lazuli*, and curious works in ivory. Among the laſt are ſeveral crucifixes, where the whole body of our Saviour, the arms

arms excepted, is made of a ſingle piece. Here is an aſſortment of mother-of-pearl, curiouſly wrought; another of amber, and a cloſet full of pieces of rock cryſtal, moſt of which were brought from the country of the Griſons. Some of theſe pieces are near the bigneſs of a man's head; and in this cloſet is an intire ſet of altar furniture of cryſtal, with a caſket of cryſtal, ſeveral cryſtal pillars, and a remarkable piece of the ſame, reſembling a mountain dividing itſelf into two forked tops, which weighs near a thouſand pounds. It has not indeed the fineſt luſtre; but, as to its largeneſs, I queſtion whether its equal can be produced in any part of the world. The largeſt piece of cryſtal known in Pliny's time weighed no more than fifty pounds, and was preſented by Livia to the capitol as a very extraordinary curioſity *.

Extraordinary large pieces of cryſtal.

Adjoining to this muſeum is an apartment filled with ſhells, ancient inſcriptions, buſts, and lamps; Egyptian, Greek, and Roman idols. Not long ſince the paintings in *freſco* diſcovered at Rome in the Farneſian gardens, and ſuppoſed to have belonged to Nero's apartments, were alſo brought hither. The figures of men repreſented in theſe paintings are not deſigned in the beſt manner; the faces are ſcarce diſtinguiſhable, and the colours at preſent quite faded. In my opinion it would be doing injuſtice to the ancients to form an idea of their ſkill in painting from ſuch pieces; for though, probably, antiquity produced no paintings which can rival the works of Raphael and ſome other modern artiſts; yet their painters could not but draw great advantages from the flouriſhing ſtate of ſculpture, in which the ancients deſerve the higheſt applauſe.

Antiquities.

Paintings in *freſco* belonging to Nero's apartments.

In a cabinet in this room is kept a miſſal curiouſly illuminated and painted, at the end of which is an altar painted in miniature, and inſcribed with theſe words:

Julius Clovius Monumenta hæc Alexandro Farneſio Domino ſuo faciebat M.D.XL.VI.

'Julius Clovius painted theſe memorials for Aleſſandro Farneſe, his patron, in the year 1546.'

Concerning the works of this Clovius mention has already been made in my account of the Vatican library. Theſe

* *Plin. Hiſt. Nat. lib.* xxxvii. *cap.* 2.

paintings have been alſo retouched by P. Ramelli, who died very lately.

Righino the painter. As to the theatrical and perſpective paintings, Parma may may now boaſt of a maſterly hand in Righino, a native of that city.

Stables. The duke's ſtables conſiſt of ſeveral ſeparate buildings; and near them are alſo kept the ſtate coaches, *&c.* both of ancient and modern times, many of which are very ſuperb.

Diſpoſition of the academy de' Nobili. Duke Rainutius I, beſides the univerſity erected in 1599, alſo founded an academy in 1601 for perſons of noble families, in which young ſtudents from their childhood are inſtructed not only in grammar, the claſſics, rhetoric, philoſophy, mathematics, geography, hiſtory, divinity, the civil, feodal, and canon law; but likewiſe in the German, French, and Spaniſh languages; in muſic, painting, fortification, dancing, fencing, vaulting, and riding. This academy is under the direction of the Jeſuits; and the annual allowance to every ſtudent for board, lodging, waſhing, fire and candle, attendance, and inſtruction is about a hundred *filippi* *, one of which is equal to nine *paoli* and a half. The riding-ſchool is furniſhed with horſes from the duke's ſtables, to the number of twenty or thirty; and only a *ducatoon*, or *ſcudo* †, is given every month to the head groom. For other arts, as painting, fortification, *&c.* they pay about four *paoli* ‡ a month; and the gratuities to ſervants, contributions to the chapel, feaſts, comedies, and the carnival diverſions may amount to about four *ducatoons* ‖ a year.

The morning lectures generally take up two hours and a half, and thoſe of the afternoon about three. The ſtudents are divided into *camerate*, or claſſes, of ten or thirteen; and every *camerata* has a ſervant and monitor, which muſt be an eccleſiaſtic. There are at preſent a hundred and thirty young noblemen, either counts or barons, in this college; but the foundation admits of two hundred and fifty ſtudents. Youth of all nations are received here indiſcriminately; but with regard to birth they muſt be noble, and ſuch as are capable of being admitted among the knights of Malta. When they walk about the city, the ſtudents are dreſſed in black; but in hunting, and during the feſtivities in autumn, they are allowed to wear cloaths of any colour. That ſtudent

* A *filippi* is about four ſhillings and ninepence ſterling. † A crown. ‡ Two ſhillings. ‖ About a guinea.

who

who ſignalizes himſelf moſt by his exerciſes, &c. is ſtiled *principe*, and has a particular reſpect paid him by the reſt. He likewiſe wears a medal hanging at a purple ribbon with a ſilver border, on his breaſt.

There are two elegant theatres in the college, in one of which the ſtudents act plays during the carnival; at other times they allow the players to perform in them. The autumn vacation they ſpend at one of the duke's country-ſeats in fiſhing, hunting, and other innocent paſtimes; but under the care of proper directors: nor are their ſtudies quite laid aſide during this ſeaſon. The duke and the principal nobility of the city lend their coaches and horſes to carry the ſtudents into the country; and, at the expiration of the time allowed them, they are brought back in the ſame manner.

Cathedral cupola painted by Corregio.

The cupola of the cathedral is admirably painted by Corregio, and repreſents the aſſumption of the virgin Mary. In this piece the noble invention of the painter, the delicacy of the ſtrokes of his pencil, and the beauty of the colouring cannot be ſufficiently extolled. Copper-plates of this cupola are ſold at Rome by Roſſi for two *ſcudi* and a half. This work is intitled *La Cupola di Parma, cioè la virgine aſſunta in gloria con cori d' Angeli e Santi fra le nubi e ſplendori celeſti, gli Apoſtoli, i Santi Dottori cogli altri Angeli e Putti, con candelieri e odori, diſegnata e intagliata in acqua forte da Giov. Battiſta Vanni*, and is compriſed in fifteen ſheets of imperial paper.

Monument of Bern. degli Uberti.

In the large ſubterraneous vault under this church is ſeen the ſtately monument of S. Bernardo degli Uberti, a native of Florence, and biſhop of Parma. In the area before the church, as before many other churches in this part of Italy, ſtand the figures of ſeveral lions, which ſupport the pillars of the portico.

Chapel for baptiſm.

The baptiſtery, or particular chapel for adminiſtering baptiſm, ſtands cloſe by the cathedral. It is an octangular, lofty, ſpacious ſtructure, and reſembles the baptiſtery at Piſa. The font is of one intire piece of white marble, and the baluſtrade round it is of yellow marble. In this chapel are to be ſeen ſeveral ancient pieces of painting, which are very much valued.

Church of St. Giovanni.

Not far from the cathedral ſtands the Chieſa di S. Giovanni which has an elegant front, a tribuna decorated with ſculpture and gilding, and two fine organs erected oppoſite to each other. The cupola of this church, as well as that of the cathedral, was painted by Corregio, and repreſents the

virgin Mary crowned by God the Father and the Son. But when the Benedictiae monks, to whom this church belongs, thought proper to widen the choir, the cupola was broken down: however, before that happened, copies were taken of the paintings with which it was adorned by Annibal and Auguſtino Caracci; and from thoſe copies the preſent cupola was painted by Ceſare Aretuſi. The copies painted by the two Caracci's are kept in the duke's palace. Corregio worked on the original paintings in the old cupola from the year 1520 to 1524 *.

Proper name of Parmeggiano the painter.

The aſcenſion or aſſumption of the virgin Mary over the high altar is the work of Parmeggiano, whoſe proper name was Franceſco (or, as others will have it, Giacomo) Mazzuoli; and by that name he is diſtinguiſhed from his uncle Girolamo Mazzuoli, who was alſo an eminent painter.

His misfortune.

According to Vaſſari's account, Franceſco Mazzuoli, or Parmeggiano, was unhappily ſeduced by alchymiſtical chimera's, ſo that he neglected his proper art, and at laſt he loſt his reputation, his eaſe, and his life.

The above-mentioned high altar is inſulated or detached from the wall, and ſet with *lapis lazuli*, agate, and curious ſorts of fine marble. The ſtalls in the choir are of wood beautifully inlaid. In the Capella della Madonna are to be ſeen two original paintings by Corregio, and two copies of his famous night-piece and Madonna, which are in the ducal palace at Modena.

Church del Sepolcro.

In the church del Sepolcro is likewiſe to be ſeen, in a chapel near the entrance on the right hand, the virgin Mary with her divine infant, and Joſeph. Oppoſite to this is a picture of Joſeph exhorting Mary to eſcape to Egypt; both by Corregio.

S. Antonio l'Abbate.

In the church of S. Antonio l'Abbate is a fine piece by the ſame maſter, repreſenting St. Jerome and the virgin Mary, with the infant Jeſus, and St. Mary Magdalene worſhipping him.

Madonna della Steccata.

The church of Madonna della Steccata is elegantly built, and is adorned with four ſmall cupola's, painted in *freſco* by Parmeggiano.

Capuchin church.

The monuments of ſeveral princes of the houſe of Farneſe are to be ſeen in the Capuchin church. Under the arch or vault where the ſarcophagus of the celebrated hero Aleſſandro Farneſe lies, is the following inſcription:

* See Richardſon's treatiſe on painting and ſculpture.

Alex. Farnese's epitaph.

* *Pro partis Victoriis in Belgio clarus,*
Pro Christianis virtutibus in cœlo clarior,
Et Sereniſſima ejus Uxor Maria Luſitana,
Quomodo in vitâ ſuâ dilexerunt ſe,
Ita et in morte non ſunt ſeparati.
Hæc ambos urna capit;
Et quos pietas fecerat ſimiles,
Sepulchrum facit æquales.
Obiit Ille anno MDXCII. Hæc autem M. D. LXXVII.

'In this urn lies a prince famous for his victories in the 'Low-countries, but more illuſtrious in heaven for his 'Chriſtian virtues, together with his moſt ſerene conſort 'Mary, a princeſs of Portugal; who, as in life they loved 'each other, in death are not divided; for thoſe who re-'ſembled each other in piety, are equally commemorated by 'theſe monumental honours. He died in the year 1592; 'and his conſort 1577.

On the pavement of the church near the door, juſt over the grave, are theſe words:

D. O. M.
Alexander Farneſius,
Belgis devictis,
Franciſque obſidione levatis,
Ut
Humili hoc loco
Ejus cadaver reponeretur
Mandavit.
III. Non. Decemb. MDXCII.
Et
Ut ſecum Mariæ Luſitanæ
Conjugis optimæ oſſa
Jungerentur, illius
Teſtamentum ſecutus,
Annuit.

'To God the greateſt and beſt of beings.'
'Aleſſandro Farneſe, after defeating the Flemings and

* I ſuppoſe Alexander Farneſius muſt be inſerted here to make the ſenſe complete, though it is omitted in the German edition.

'relieving

'relieving the French who were beſieged, ordered his body 'to be laid in this humble place on the third of December '1592. And, in compliance with her laſt will, conſented 'that the remains of his dear wife Mary of Portugal ſhould 'be depoſited in the ſame grave.'

Here are likewiſe ſome good paintings by Guercino, Annibal Caracci, and Auguſtino Carracci; the laſt of theſe artiſts lies buried in this church.

Duke's revenues. Salt-works.

The yearly revenues of the duke of Parma are computed at five hundred and fifty thouſand *ſcudi* or crowns ſterling. It is ſaid, the ſalt-works alone, all charges deducted, yield above fifty thouſand *ſcudi*. They are carried on at Salſo, about twenty-four Italian miles from Parma; where there are twelve wells or pits of ſalt-water, which are two hundred ells in depth. The water being drawn out of the wells is boiled in large caldrons till it evaporates, and begins to coagulate or break ſo as to produce ſalt. After this it is mixed with putrified bullocks blood, and that of other animals, and the whole is boiled together for about an hour, and carefully ſkimmed all the while. By this proceſs a pure and white ſalt is obtained. The mixture of blood with the ſalt-water I had ſeen practiſed at Hall in Saxony, and ſome other parts of Germany; but did not think it was uſed for refining ſalt in any other country in Europe, as this method is intirely unknown at Luneburg and other ſalt-works. It is indeed pretended, that the volatile ſalts with which the blood of animals is replete, purify the ſalt-water drawn from wells, and help to precipitate the heterogeneous particles; however, this may be effected by many other ingredients, without making uſe of blood.

For which blood is uſed.

Mineral ſprings.

At Liſignano, which lies twelve Italian miles from Parma, are two medicinal ſprings of mineral water.

Petroleum.

Petroleum is found in ſeveral places in the Parmeſan territories; ſometimes without water, as at Miano and Vizzole; ſometimes floating on the ſurface of the water in wells, as at Ozzono, St. Andrea, Fornovo, Ribiano, Liſignano, Torre, Saſſo, and Caleſtano.

Cryſtals.

In ſome veins of loam and chalk near Bardi, ſexangular cryſtals are frequently found, and alſo a few petrifactions.

Parmeſan cheeſe.

The excellency of the Parmeſan cheeſe, ſo celebrated at all the elegant tables in Europe, proceeds from the excellent paſtures in this country; particularly thoſe about Placentia, where the meadows during the whole ſummer may be watered at pleaſure, by means of ſmall ſluices which con-

vey

vey water from the Po. Beſides, the waters of that river are impregnated with a ſlimy ſubſtance, which proves a very good manure to the grounds which they overflow. The cows here yield an uncommon quantity of milk, ſo that in a good ſeaſon the milk of fifty cows will make a rich cheeſe of a hundred weight every day. But within a few miles of this fertile tract of land, which does not extend above ten Italian miles in length, the cows do not yield ſuch plenty of milk as they do in the Parmeſan; nor is it ſo rich. But as in Germany great quantities of Dutch cheeſes are ſold, which never were in Holland, ſo likewiſe many thouſands of pounds of cheeſe made in Lodi, Trino, Bologna, *&c.* paſs under the name of Parmeſan; eſpecially as the peaſants about Lodi, in the Milaneſe, have the like advantage of watering their meadows, ſo as to mow them four or five times a year. There are three kinds of Parmeſan cheeſe: 1. Formaggio di Forma, which is commonly two palms in diameter and about eight inches thick. 2. Formaggio di Robiole, and 3. Formaggio di Robiolini. Sometimes ſaffron is uſed for colouring theſe cheeſes, and half an ounce ſuffices for a hundred of them. Parmeſan cheeſe is in great perfection when it is three or four years old; and that which crumbles in cutting is reckoned the beſt.

At Vianino, near the Appenine mountains, a very palatable cheeſe is made of ſheeps milk.

The diſtance from Parma to Placentia is about thirty-three Italian miles, and about five miles from the former there is a ferry over the river Taro. A little way farther, on the left-hand, lies Caſtello Guelfo, which is ſtill inhabited: not far from it ſtands Caſtello Gibellino. Both theſe caſtles derive their names from the two factions by which Germany and Italy were for a long time made a ſcene of ſlaughter and confuſion *. Caſtello Guelfo and Caſtello Gibellino.

Borgo S. Donnino which is the next poſt-ſtage, though it be a very mean place, is an epiſcopal ſee. The country about this town abounds in truffles. The road here is very good and exceeding pleaſant all the way, like that from Fa- Borgo S. Donnino.

* Concerning the origin of the names of Guelphs and Gibellines, the Italians have publiſhed ſeveral ridiculous fictions, *vide Sigon. de regni Ital. c.* 13. *Philipp. Bergam. ad an.* 1234. *Trithem. chron. Hirſaug. ad an.* 1140. The true epocha of theſe appellations is to be dated from the year 1140, when, at the battle near Wieſberg, the oppoſite parties of duke Guelph and Conrad diſtinguiſhed themſelves by the military words *Hye Welff* and *Hye Gibelingen*. See *Andr. Preſbyter. chron. Bavar. p.* 25. *Adlzreiter annal. Boi. P. I. lib.* 21. and *Eccard. de uſu & præſt. etymol.* § 5.

enza

enza and Bologna. It runs in a ſtraight line with fine incloſures on both ſides, which are divided by rows of fruit-trees interwoven with vines; particularly the part that leads from Reggio (which has been already deſcribed) to Placentia, where the country is ſo delightfully cultivated, that it has the appearance of a large garden or orchard. In ſuch a charming fertile country, it may be ſuppoſed, that the clergy have not neglected to procure fat benefices and large endowments. Accordingly I have been aſſured, that, of the twenty-eight thouſand inhabitants of the territories of Placentia, two thouſand are eccleſiaſtics, monks, nuns, &c.

Great number of eccleſiaſtics in Placentia.

Annual fair. On the fifth day of April the great yearly fair commences, and laſts a fortnight. Placentia fair is accounted the largeſt in all Italy; but it is not to be compared with the fairs held in Germany. The ſtands and booths take up a very large area near the ducal palace, which is laid out in regular lanes or paſſages, which are covered with canvas, as a ſhelter both againſt rain and the heat of the ſun. The beſt entertainment in Placentia, during the fair, was the opera, where three of the beſt ſingers in Italy performed the vocal part, namely, Carlo Broſchi, detto Farinelli, Giovanni Careſtini, and Franceſca Cuzzoni Sandoni. A perſon is admitted into the pit for a *paolo* *. One inconveniency that attended this diverſion was, that the opera did not begin till ten o'clock at night, and was not over till near four in the morning. The duke and dutcheſs of Parma, with a very numerous retinue, were preſent. The duke, as to his perſon, is very corpulent, though he has formerly uſed a great deal of exerciſe, as riding and hunting, &c. to bring down his fat. But, as at preſent his corpulency will not bear any violent motion, he paſſes moſt of his time in reading and converſation †. He is very affable to ſtrangers, and during the opera ſeveral perſons were admitted into his box. The dutcheſs is of the duke of Modena's family. They live very happily together, and their only concern is the want of a male heir ‡. The court generally reſides at Parma, the air of that city being reckoned more ſalubrious than that of Placentia. The ducal palace at the former is alſo larger and more commodious than that of Placentia.

The preſent duke of Parma,

* Sixpence.

† Since this author wrote, the dutchy of Parma is become ſubject to a prince of the houſe of Bourbon.

‡ Duke Antonio, who ſucceeded his brother Franceſco in the year 1727, died on the 20th of January 1731.

On

On the area before the town-houſe are two bronze equeſtrian ſtatues, and on each of the pedeſtals, which are of ſtone, two bronze baſſo relievo's with an inſcription in braſs under each of them. One ſtatue, which is much ſuperior to the other, repreſents duke Aleſſandro Farneſe, and the baſſo relievo's on the pedeſtal exhibit the ſiege of Antwerp, and the raiſing of that of Paris, with the following inſcription on two ſides of it : Equeſtrian ſtatue of Alexander Farneſe.

Alexandro Farneſio
Placentiæ, Parmæ, &c. Duci III.
S. R. E.
Gonfalonerio perpetuo
Belgis devictis Belgico,
Gallis obſidione levatis Gallico,
Placentia Civitas,
Ob ampliſſima accepta beneficia,
Ob Placentinum nomen
Sui nominis gloriâ
Ad ultimas uſque gentes
Propagatum,
Invicto Domino ſuo
Equeſtri hâc ſtatuâ
Sempiternum voluit extare monimentum.

'To Aleſſandro Farneſe, third duke of Placentia, Parma, 'and *&c.* the conqueror of the Netherlands, to whom Paris the 'capital of France owed its relief, the city of Placentia in 'gratitude for the many great benefits received from him, 'and for his propagating the honour of Placentia by his il-'luſtrious name to the remoteſt part of the globe, have erec-'ted this equeſtrian ſtatue, as to their invincible ſovereign, 'and as a perpetual monument of his glory.'

Under the other ſtatue which is that of Rainucci I. are the following words : Rainutius the Firſt.

Rainutio

Rainutio Farneſio
Placentiæ, Parmæ, &c. Duci IIII.
S. R. E. Gonfalonerio perpetuo.
Cuſtodi juſtitiæ,
Cultori æquitatis,
Ob
Opifices allectos,
Populum auctum,
Patriam illuſtratam,
Placentia Civitas
Principi Optimo
Equeſtrem Statuam
D. D.

'To Rainucci Farneſe, fourth duke of Placentia, Parma, 'c. the beſt of princes, the patron of juſtice and equity, 'the city of Placentia, in gratitude for his care in procuring 'the moſt ingenious artificers, in promoting the glory of his 'country, and increaſing the number of his ſubjects, has 'erected and dedicated this equeſtrian ſtatue.'

Theſe inſcriptions, with ſeveral others, ſhew that the Placentians give themſelves the preference to the Parmeſans. The Scots, in the title of thoſe kings, who, at the ſame time were kings of England, were guilty, but in a greater degree, of the ſame arrogance.

The caſtle of Placentia is but improperly ſo called, and the city is not capable of making any defence. The river Po runs at the diſtance of five or ſix hundred paces from Placentia; and the whole diſtrict, on account of which the city is very juſtly called Piacenza, *i. e.* pleaſantneſs, exhibits a delightful proſpect from the top of one of the towers in the city. The high-ſtreet, called Stradone, is five and twenty common paces broad, and three thouſand feet long in a direct line; but the buildings are not anſwerable.

Il Stradone.

St. Sixtus's church.

In St. Sixtus's church, which belongs to the Benedictines, is to be ſeen a fine picture in which Raphael has repreſented the virgin Mary with St. Sixtus and St. Barba. The ſtalls in the choir are of wood finely inlaid, and it is furniſhed with two fine organs, erected oppoſite to each other. On one ſide of the high altar this inſcription is cut in marble, *Engilberga Auguſta Hludovici Germ. Reg. F. Hludovici Pii Aug. Neptis, Karoli M. Aug. Proneptis, Hludovici* II. *Aug. Conjux*; ſignifying,

nifying, 'That Engilberga Auguſta, the daughter of Ludo-
'vic king of Germany, grand-daughter of Ludovic the pi-
'ous and auguſt, great-grandaughter of Charles the great
'and auguſt, and wife to Ludovic II. the auguſt, founded
'this church.' Near this altar is to be ſeen a large ſepul- Monument
chral monument of white and black marble, on which are of Margaret
two lions, two ſtatues of women, and two of men, all of of Auſtria.
white marble, together with the Auſtrian and Farneſe arms. There is no inſcription on the monument itſelf; but, probably, it was erected in honour of Margaret of Auſtria, the wife of duke Ottavio Farneſe, and mother to the celebrated hero Aleſſandro Farneſe. Cloſe by it on the left hand, as you go towards the altar, are the following words:

Margaretæ Auſtriacæ
Caſoli V. Aug. F.
Octavii Farn. Plac. & Parm. Ducis II.
Uxori
Alexandri Max. Ducis III. Matri,
Rainutii Ducis IV. Aviæ,
Majoribus, Viro, & Sobole feliciſſimæ,
Rariſſimi exempli fœminæ,
Rebuſque in Belgio geſtis
Inſigni,
Quòd in Samnio decedens oſſa ſua
In hanc ædem transferri juſſit,
Quódque eidem pretioſam ſupellectilem
Et cœnobio in pios uſus pecuniam
Legavit,
Abbas & Monachi poſ.
MDCXVII.

'To Margaret of Auſtria, daughter of Charles V. the
'auguſt, wife of Ottavio Farneſe, ſecond duke of Placentia
'and Parma, mother of Aleſſandro the great, third duke,
'and grandmother of Rainucci, the fourth duke, who was
'remarkably happy in her anceſtors, her huſband, and her
'deſcendants; a woman whoſe exemplary piety was equalled
'by few, and famous for her noble actions in the Nether-
'lands, &c. who left her rich furniture and a large ſum of
'money to this convent for pious uſes; the abbots and
'monks erected this monument in 1617.

This lady was a natural daughter of the emperor Charles Account of
V. and in her fourteenth year was married to the firſt duke of her.
Florence,

Florence, Aleſſandro de Medicis, who was a natural ſon of Lorenzo de Medicis duke of Urbino, or, according to others, of pope Clement VII. But he being ſoon after murdered, in the year 1538, ſhe was again married to the duke of Parma; her ſecond huſband being hardly fourteen years of age, and ſhe ſcarce entered into her ſeventeenth year. After the death of Charles V. ſhe was appointed governeſs of the Netherlands, in the year 1559; which high ſtation ſhe diſcharged with ſo much prudence, for the ſpace of eight years, that probably the Spaniſh affairs in that country would have taken a batter turn, had her advice been followed by the miniſtry. She was not only remarkable for her firmneſs and reſolution, but was alſo famous for her bodily ſtrength, and is ſaid to have had a beard like that of a man. She died, in the year 1586, at Ortona in the kingdom of Naples, as appears by the inſcription quoted above, which ſays that Margaret died at Samnium, the ancient name of that city.

St. Auguſtine's church. The church of St. Auguſtine is remarkable for its fine nave and ſpacious iſles. Here are alſo ſeveral pieces in ſtucco-work, and, in the veſtry, the crucifixion finely cut in wood.

S. Maria in Campagna. S. Maria in Campagna is one of the beſt churches in the city, and is adorned with a great many pieces of painting by Georgione, Paolo Veroneſe, Aleſſandro Tiarini, and Pordenone.

S. Sabino. S. Sabino's church is remarkable for its fine organ, and for a certain feſtival, on which ſeaſon the church is for ſome days ornamented with a ſurprizing quantity of rich furniture and plate: And on the middle of the great altar, which then looks like a magnificent ſide-board, is a kind of pyramid of large ſilver diſhes, &c.

Salt-works. Vitriol. Iron. There are in the dutchy of Placentia a great number of ſalt-works. A conſiderable quantity of vitriol is alſo gathered and refined there; and ſome iron forges have likewiſe been ſet on foot in this country near the Appenines, where they have alſo begun to work in copper.

Petrifactions. Among the petrifactions of this country the Dentales are remarkably beautiful, and well preſerved.

LETTER

LETTER LXVIII.

Journey to CREMONA and MANTUA.

SIR,

FROM Placentia to Cremona is a journey of eighteen Italian miles, along a fruitful well cultivated country; but the road is not ſo pleaſant, nor kept in ſuch good repair as the Via Æmilia leading to Placentia. Road to Cremona.

In the way to Cremona the Po is ferried over; there being no bridge over this river below Turin. It is here about the breadth of the Rhine at Manheim; but a little lower it grows much wider. According to Burnet's computation, in his theory of the earth, the Po hourly diſcharges into the gulph of Venice eighteen millions of cubic feet of water; which, however, I ſhall not diſpute with him. River Po.

Cremona is an univerſity, which was founded by the emperor Sigiſmund; but is now in a very declining condition. The fortifications of this city are at preſent of no importance; and it owes a great part of its reputation to the attempt made on this place by prince Eugene, in the year 1702. By means of a correſpondence carried on betwixt the Imperialiſts and ſome of the townſmen, and particularly with an eccleſiaſtic of the name of Coſoli, who was curate of S. Maria Nuovo, a church that ſtood near the ramparts, he got poſſeſſion of the Porta Santa and Palazzo Publico, or town-houſe, where marſhal Villeroy reſided; and on the firſt of February entered the city by a canal or aqueduct, through which formerly the French had alſo ſurpriſed this place. But unfortunately the troops which were to ſupport this bold enterprize, having loſt their way by the darkneſs of the night and a fog, came up too late; and gave the French (to whom the Iriſh brigades, by furiouſly attacking the Germans, performed ſignal ſervice) time to recover from their panic, and put themſelves in a poſture of defence: ſo that the Imperialiſts were obliged to retreat; contenting themſelves with the honour of carrying off Villeroy priſoner from a garriſon of ſix thouſand men. The French, in the firſt tranſport of their rage againſt Coſoli, pulled down the church of S. Maria Nuova to the ground; ſo that nothing of it is now to be ſeen. But near the place where the church ſtood, not far from the Porta Santa, is ſhewn the ſubterraneous Cremona. Univerſity. Fortification. Prince Eugene's attempt in 1702. Bravery of the Iriſh.

neous paſſage through which the Germans entered the city; it is now ſecured with a ſtrong iron gate.

There are in Cremona a great many towers and ſteeples; but the higheſt of them does not deſerve the encomiums commonly beſtowed on it; for Italy affords a great many towers which not only equal, but ſurpaſs it in height. There goes a ſtory that the emperor Sigiſmund and pope John XXII. once aſcended this tower, attended by Gabrino Fundolia, the ſovereign of the city; and that the latter afterwards ſaid, 'He repented of nothing ſo much as that he 'had not thrown down the civil and temporal heads of 'Chriſtendom from the top of it, and by that means im-'mortalized his name, in imitation of Eroſtratus, who ſet 'fire to the famous temple of Diana at Epheſus.'

A remarkable inſtance of falſe ambition.

Cathedral.

In the cathedral is a handſome monument erected to the memory of cardinal Franceſco Sfondrato, adorned with fine baſſo-relievo's; and likewiſe ſome paintings by celebrated maſters. Before the [illegible] church are two lions, each ſupporting a pillar. [illegible] alſo is to be ſeen before the baptiſtery, which is [illegible] octangular building, with two galleries round [illegible] it.

Dominican church.

The Dominican [illegible] with ſome good paintings and a ſuperb [illegible] of *lapis lazuli*, agate, and beautiful marble. [illegible] is ſeen a picture of the Madonna, who, in token of her peculiar protection, lays her mantle over three monks, and as many nuns, of the Dominican order. In the area before the church is a ſtatue of St. Dominic holding a croſs in his right-hand, and in his left a dog with a lighted torch in his mouth. Under it is the following inſcription:

Image of St. Dominic.

S. Dominico.
Ord. Præd.um SS. Roſ.i ac S. Inq.is Inſtit.
Fidei Reparatori ac Orbis,
Viro
Pietate eximio, Charitate optimo, Religione maximo,
Patri
Devotiſſimus filius poſuit
M.DCCXXII.

'To St. Dominic, founder of the order of the predi-'cants of the moſt ſacred roſary, and of the holy inquiſi-'tion; the reſtorer both of the faith, and reformer of the 'world; a man eminently diſtinguiſhed for his extraordina-

ry

'ry piety, extenſive charity, and zeal for religion, one of 'his moſt dutiful ſons, as to the father of his order, erected 'this ſtatue in the year 1722.'

St. Peter's church, which belongs to the canons regular, is a beautiful ſtructure, adorned with elegant paintings. Here is kept the body of St. Mary of Egypt, who, after ſhe had ſpent a diſſolute life in her youth, became a perfect pattern of repentance and mortification. Her picture over the altar is not black; and they are very much miſtaken who do not diſtinguiſh this ſaint from the virgin Mary, becauſe in ſome places ſhe is repreſented of a black complexion: the latter is particularly called Madonna di Loretto. St. Peter's church. Body of S. Maria Ægyptiaca.

The Auguſtines have a good library in their convent, and their church alſo exhibits ſeveral good pieces of painting. Auguſtines church.

The diſtance from Cremona to Mantua is forty Italian miles; and about the midway between theſe two cities lies a pretty little town called Bozzolo. It is fortified with a caſtle, and is the chief place of a ſmall principality of that name. Three miles from this place we paſſed near S. Martino di Marcaria over the Oglio, which is a conſiderable river. In winter, after great rains, part of the road between Cremona and Mantua is almoſt impaſſable, by reaſon of the ſoftneſs and depth of the ſoil; as when I travelled there after a long drought it was but very indifferent. This inconvenience is fully compenſated by the exuberant fertility of the whole country; and a perſon cannot ſufficiently admire the verdure of the fields and meadows, which are divided by beautiful rows of trees, with abundance of vines twining round their trunks and branches. The great number of nightingales that frequent this tract of land, by their plaintive warblings at this ſeaſon of the year, make the charming ſcene ſtill more delightful. Indeed a perſon who makes any ſtay in Italy is ſo accuſtomed to fine proſpects and enchanting landſcapes, that in time they grow familiar to the eye, and are leſs regarded than when they firſt preſented themſelves to his view. I am certain, however, that a native of the mountainous parts of Franconia, Tirol, Saltzburg, the foreſt of Hartz, the hilly parts of Saxony, or thoſe who have always lived in the woods of Thuringen and Pomerania, the ſandy parts of Sileſia, the margraviate of Brandenburg and Mecklenberg, or on the wild uncultivated heaths of Luneburg and Weſtphalia, muſt feel an uncommon emo- Bozzolo. The Oglio. Bad roads. Delightful country. Satiety of fine proſpects.

tion, and be enraptured with a kind of vernal delight, when the enchanting ſcenes of Italy firſt ſtrike their admiring eyes.

Mantua.

Mantua lies in a lake or moraſs, cauſed by the overflowing of the river Mincio. On the ſide towards Cremona this moraſs is not above two or three hundred paces wide; but on the oppoſite ſide of the city it is about an Italian mile in breadth. The river Mincio runs through Mantua, which is fortified with a good citadel, but otherwiſe is more indebted to nature than art for its ſtrength. Claudian, in *Sexto Conſ. Hon.* not improperly, calls the river Mincio,

The river Mincio.

——— *tarduſque meatu*
Mincius ———

'The ſlow-winding Mincius *;'

Unhealthy air.

And the vapours arising in the ſummer from the ſtagnant putrid waters about this city render the air ſo unhealthful, that no body would live in Mantua during that ſeaſon, who [illegible] where elſe. This city contains eighteen parish churches, [illegible] fourteen convents, which are undoubtedly [illegible] and that, exclusive of the imperial garriſon (consisting [illegible] three or four thouſand men) [illegible] thouſand inhabitants. The number of Jews in Mantua is ſuppoſed to be four or five thouſand; who have their Ghetto or particular quarter, the gate of which is ſhut every evening. They have alſo four or five ſynagogues here; and the principal ſynagogue is well built, and has a ſky-light, or large aperture in the roof.

Decay of trade.

No court is kept here at preſent; and ſince the laſt war the place is very much fallen to decay; for a conſiderable trade was formerly carried on here, and the ſilk manufacture particularly brought large ſums into the country. Of the flouriſhing condition and origin of Mantua in ancient times, Virgil ſpeaks thus in his tenth Æneid:

* Virgil deſcribes the Mincio in the ſame manner:

——— *Tardis ingens ubi flexibus errat*
Mincius, & tenerâ præcexit arundine ripas,

'Where the ſlow Mincio thro' the valley ſtray'd:
'Where cooling ſtreams invite the flocks to drink,
'And reeds defend the winding waters brink.'

DRYDEN.

Ille

Ille etiam patriis agmen ciet Ocnus ab oris
Fatidicæ Mantûs, & Thuſci filius amnis;
Qui muros, matriſque dedit tibi, Mantua, nomen:
Mantua dives avis, ſed non genus omnibus unum.
Gens illi triplex, populi ſub gente quaterni;
Ipſa caput populis, Thuſco de ſanguine vires.
Æn. x. *v.* 198.

'Ocnus was next, who led his native train
'Of hardy warriors thro' the wat'ry plain;
'The ſon of Manto, by the Tuſcan ſtream,
'From whence the Mantuan town derives the name:
'An ancient city, but of mixt deſcent,
'Three ſev'ral tribes compoſe the government.
'Four towns are under each; but all obey
'The Mantuan laws, and own the Tuſcan ſway.
DRYDEN.

The treaſury and curious muſeum, founded here by the duke, made this city very famous in the laſt century; but, as the imperial general Colalto took the city by ſtorm, and plundered it on the 18th of July, 1630, all the curioſities, which were worth ſome millions, fell into the hands of the ſoldiers, by whom they were partly deſtroyed, and partly diſſipated, or ſold to perſons who knew little of the value of ſuch things. At that time a common ſoldier was ſo lucky as to get a booty of eighty thouſand ducats; but he was ſo bad an œconomiſt as to game it all away in one night, for which Colalto hanged him the next day. The few curioſities collected here ſince that time have fallen a prey to the public tumults that happened in the preſent century; the beſt part of them having fallen to the ſhare of the French by way of plunder. However, ſome apartments in the caſtle are worth ſeeing, the cieling being painted by Giulio Romano, and in which are ſome tortoiſe-ſhell cabinets, ſeveral tables of Florentine work, inlaid with very beautiful pieces of *lapis lazuli* and agate; ſome marble ſtatues and buſts; a Moor's head on a pedeſtal of white marble, with a turban curiouſly inlaid, ſo as exactly to imitate a kind of Indian ſtuff; two large pieces of painting by Palma; two others by Coſta; four large pictures, repreſenting battles between the Turks and Chriſtians; a female ſaint in a chapel, painted by Annibal Caracci. Here are alſo two gallefamous muſeum.

Puniſhment of prodigality.

Its preſent condition.

ries of protraits; three saloons, which are something dark, but well painted in *fresco*; however, but little care is taken to preserve them. The large gallery that was formerly full of all sorts of curiosities, contains nothing curious at present but four large globes, with two of a smaller size; the skin of a sea-ox stuffed, and an old picture of one of the Roman emperors, painted on wood, by Titian. The twelve Cæsars must have been of an inestimable value; but eleven of them are gone, and this is the only one left: the board on which it is painted is also split. Besides this flaw, the piece has been designedly damaged by some spiteful or ignorant person. In a closet are likewise kept the skeletons of several animals. The ducal palace is large and spacious; but old, and built without any symmetry or regularity. The grotto's in the garden are intirely gone to ruin. The best thing here is the academy, which indeed, for the grotto-work, palats, sculpture, galleries, and height, [illegible] the kind. The riding-course belonging [illegible] well contrived.

Fine academy.

Palace [illegible] contains a rich treasury of reliques, [illegible] statues, and other altar-furniture. [illegible] the baptism of Con[illegible] the Great, and the [illegible] of the martyrdom of St. Andrew, both by Costa, otherwise called il Vecchio; and it is said that a thousand *Louis d'ors* * have been offered for each of these pieces.

Palace [illegible]

Painting.

Cathedral.

Mantua is an episcopal see immediately dependent on the pope. Giulio Romano was the architect of the cathedral, who also painted the Tribuna, and a part of the cieling. Here are also several pieces of painting by other celebrated masters, as the calling of Peter and Andrew to the apostleship; the martyrdom of a female saint, whose breasts are torn off with pincers; but the finest of all is a night-piece of S. Antonio del Fuoco by Paolo Veronese. This picture is in the upper vestry, and cannot be viewed without admiration. Among the figures in this piece, a fat comely woman is represented, such as Paolo Veronese seems to have been particularly fond of; as in his other pictures, and especially those of the marriage of Cana, all his figures are very plump, and of a florid complexion, and not one pale or meagre object is to be seen among them. Paul Rubens and Van Dyke, who generally looked upon Paolo Veronese as

Masterly piece by P. Veronese.

* About 1000*l.* sterling.

their

their pattern, have also imitated him in this particular. The cathedral is very spacious, and divided by rows of pillars into five isles.

In the church of St. Agnes is to be seen a most beautiful *Ecce homo*, by Dolci. The tower of this church is observed to lean a little from the perpendicular. St. Agnes's church. Its leaning tower.

St. Andrew's church is accounted the principal in all Mantua for a large collection of reliques *. St. Andrew's church.

In a chapel on the left-hand in going into this church is a statue of the famous painter Andrea Mantegna, in which small diamonds once supplied the place of the pupils of the eyes; but they have been stolen away long since. The inscription under it is as follows:

Esse parem noris, si non præponis, Apelli,
Æneca MANTNIÆ qui simulacra vides.

Epitaph on Andrea Mantegna.

'Reader, if thou hast seen the copper-plates engraved 'by Mantegna, thou wilt own that he was equal, if not 'superior, to Apelles.'

On the pavement the following words [illegible] stone:

Ossa Andreæ Mantiniæ famosissimi pictoris cum duobus filiis in sepulchro per Andream Mantinianum nepotem ex filio constructo reposita. MDLX.

'The bones of Andrea Mantegna, a most celebrated 'painter, with those of his two sons, were deposited in this 'tomb, built by Andrea Mantegna his grandson. 1560.'

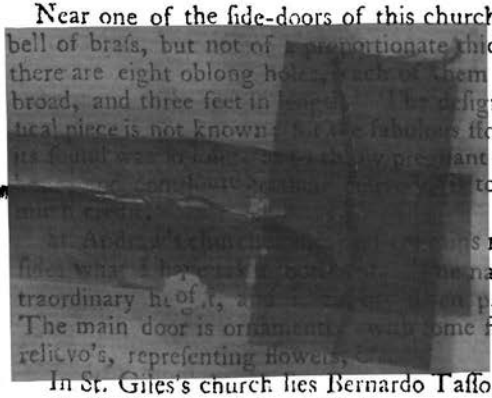
Over the altar is a piece of painting by Mantegna, representing the birth of John the Baptist. Andrea Mantegna, who was born in the year 1451, and died in 1517, is by some writers said to have been the inventor of engraving on copper-plates; or rather, of the method of representing paintings by prints: but this admits of some doubt. For when Valturi's treatise of the art of war, which was printed at Verona in the year 1472, and embellished with a great number of plates, representing arms, military machines, fortifications, &c. Andrea Mantegna was but a youth. From Whether Mantegna invented copper-plates.

* Some observations on a relique kept here are omitted in the translation, as scholastic and trifling.

this and ſeveral other circumſtances, it may be concluded, that Matteo Paſti was the engraver and printer of the figures in that work. It does not indeed appear that Mantegna had any ſhare in the impreſſion of Æſop's fables, which was publiſhed in verſe in the year 1479: not to mention the book publiſhed by Coſter at Haerlem in 1440; though it ſeems that the art which he invented rather conſiſted in taking an impreſſion from a piece of wood, containing all the letters of one page (which is the invention we are ſpeaking of) than any thing like our preſent printing, by which ſingle letters or types are put together, and afterwards ſeparated again. It muſt, however, be owned, that, if Mantegna was not the inventor, he at leaſt made great improvements in this art.

Perforated bell.

Near one of the ſide-doors of this church is a very large bell of braſs, but not of a proportionate thickneſs, in which there are eight oblong holes, each of them being one foot broad, and three feet in length. The deſign of this whimſical piece is not known; but the fabulous ſtory that formerly its ſound was [illegible] pregnant women into la- [illegible] too abſurd to gain [illegible]



Bro- lot[illegible]

St. Andrew's church [illegible] no ornaments beſides what I have [illegible] have is of an extraordinary height, [illegible] paces in breadth. The main door is ornamented with ſome fine marble baſſo-relievo's, repreſenting flowers, [illegible]

St. Giles's church.

In St. Giles's church lies Bernardo Taſſo, father of Torquato Taſſo, the celebrated Italian poet: of the monument of the latter I have ſpoken elſewhere.

Tomb of Battiſta of Mantua.

Battiſta of Mantua, a celebrated divine, philoſopher, and poet of the fifteenth century, who was general of the Carmelite order, lies in the Capella della Madonna, on the left-hand as you enter the church. I was ſurpriſed to find, that a perſon who had done ſo much credit both to the city, and to the order of which he was the head, was not honoured with a monument.

On the oppoſite ſide of the church, facing this chapel, is a marble baſſo-relievo, repreſenting a kind of trophy conſiſting of a lute, a violin, a lyre, a trumpet, and other muſical inſtruments; and in the center of it is the following epitaph on a female ſinger:

Inſpice,

Epitaph on a female singer.

Inſpice, Lege, Deſle!
Catharina Martinella Romana,
Quæ vocis modulatione & flexu
Sirenum cantus facile
Orbiumque cœleſtium melos præcellebat,
Inſigni ea virtute, morum ſuavitate,
Formâ, Lepore, ac Venuſtate
Ser. Vinc. Duci Mant.
Apprimè cara,
Acerbâ heu morte ſublata
Hoc tumulo
Beneficentiſſimi Principis juſſu,
Repentino adhuc caſu mœrentis,
Æternum quieſcit.
Nomen mundo, Deo vivat anima;
Obiit adoleſcentiæ ſuæ anno XVIII.
Die VIII. Mart.
MDCVIII.

'Behold this monument, read, and weep!
'Catharina Martinella, a native of Rome, aged, by the
'ſweetneſs and exquiſite modulations of her voice, greatly
'ſurpaſſed the ſyrens; or even the harmony of the ſpheres;
'and by her extraordinary virtues, and ſ neſs of man-
'ners, her graceful mien, beauty, and wit endeared herſelf
'to his ſerene highneſs Vincenzo duke of Mantua, being
'ſnatched away in her early bloom, here enjoys an eternal
'reſt. This tomb was erected by the above-mentioned be-
'neficent prince, whilſt his grief was freſh for the loſs of
'this amiable young lady. She died on the eighth day of
'March, 1608, in the eighteenth year of her age; may her
'fame live in this world, and her ſoul with God!'

No mention is made in this epitaph of the lady's chaſtity; for, as to the panegyric that ſhe was *inſigni virtuti*, many who know in what an extenſive ſenſe the words *virtù* and *virtuoſo* are taken, will be apt to imagine that this incomparable lady was a favourite miſtreſs of the duke, and that it was not the loſs of a fine voice only which ſo extremely affected his highneſs.

In this church is alſo a marble monument of a perſon called Andreaſio, which very well deſerves a traveller's notice. Andreaſio's monument.

Giulio

St. Barnabas's church. Guilio Romano lies in St. Barnabas's church, which belongs to the Servi S. Mariæ, or Servite monks; but, on account of the many alterations and repairs of that church, the ſpot where that celebrated artiſt lies is not known. Here is an admirable piece repreſenting the marriage of Cana, by Carlo Cignani Bologneſe. Near the church, and facing the Gonzague palace ſtands the houſe where Giulio Romano lived, which is diſtinguiſhed by a fine ſtatue of Mercury over the entrance.

Giulio Romano's houſe.

Dominican church. At the Jacobines or Dominicans I gave myſelf a great deal of trouble in looking after the tomb of John de Medicis, father of Coſmo I. duke of Florence, whom ſome ſuppoſe to have been buried there; but without ſucceſs, though the monks very obligingly aſſiſted me in the ſearch. But I ſaw there a fine marble monument of Pietro Strozzi, and ſome exquiſite pieces of ſculpture in wood, both in the choir and in the veſtry. The [illegible] of a ſaint called Oſſana Andreaſſa is kept here with great devotion.

[illegible] church hang ſeven large pieces of [illegible] Here is alſo a piece [illegible] executioner, and [illegible] by Luigi Caracci, who alſo painted a [illegible] the cathedral; it ſtands between two fine pictures by [illegible] diſciple of Caracci.

St. Thereſia's church. The church of St. Thereſia is remarkable for its altar and tabernacle of curious inlaid work of agate, and the fineſt ſorts of marble. On each ſtands an angel and another ſtatue.

Chieſa di quarante Hore. The Chieſa di quartane Hore has a beautiful front, and contains ſeveral good pieces of painting, and eight ſtatues, repreſenting David, Solomon, and ſome of the prophets, made of plaſter, by the celebrated Barbarigo. On the outſide of this church, over the entrance, is a baſſo-relievo of the annunciation, with a ſtatue on each ſide of it.

Palazzo della Giuſtizia. In il Palazzo della Giuſtizia is a ſaloon that is remarkably large. In the wall is a ſtatue of Virgil, ſitting; but the artiſt was not ſo expert in ſculpture as Virgil was in poetry.

Private palaces. Among the private edifices the principal are the palaces of count Manzelli, Valenti and Benedetto Sorti.

Suburbs. The city of Mantua has three ſuburbs on the other ſide of the lake, namely, Porta Forteſſa towards the north, il Borgo di S. Giorgia towards the north-eaſt, and il Thé towards the ſouth. In the laſt ſuburb ſtands the Porta Virgiliana, over which is to be ſeen the buſt of Virgil. Half a league from thence lies il Palazzo di Thé, ſo called from its being

Porta Virgiliana. Il Palazzo di Thé.

being built in the form of the letter T. The imperial cuiraſſiers are quartered on the ground-floor of of this palace at preſent, who, it may well be ſuppoſed, will not leave it better than they found it. More care has been taken of the upper apartments, on account of the fine paintings in *freſco*; for they are always locked up. Giulio Romano drew the plan and elevation of this palace; and moſt of the pictures were painted from his deſigns, and not a few of them received the finiſhing ſtrokes from his pencil. The moſt admired pieces are the fall of Phaeton, and Jupiter's victory over the giants.

In going from the Porta Virgiliana, the left-hand road leads to the dukes menagery, which lies two Italian miles from Mantua, and in the way the Mincio is ferried over. This place alſo is called Virgiliana; and there is a tradition that the poet, from whom it derives its name, uſed to ſtudy here in a grotto. But at preſent it affords nothing worth a traveller's notice. Near it lies the village Pietola, anciently called Andes, which was the birth-place of Virgil. Virgil's birth-place.

MANTUA, April 26, 173

LETTER LXIX.

Account of the City of VERONA.

SIR,

THE diſtance from Mantua to Verona is three poſt-ſtages, or four and twenty Italian miles. On this road, within ten miles of the latter, lies Villa Franca, where are ſtill to be ſeen the walls of a ſpacious old caſtle, or palace. On the left-hand, the mountains of Trent, which are covered with ſnow, begin to preſent themſelves to the view. The road is ſomething ſtony, and the ſoil ſhallow and poor; however, the rows of mulberry-trees and vines, with which it is planted, give the country a pleaſant aſpect. Villa Franca.

Verona has been celebrated in the following diſtich: Praiſes of Verona.

Urbibus Italiæ præſtat Verona ſuperbis
Ædibus, Ingeniis, Fluvio, Fonte, Lacu.

Verona

'Verona ſurpaſſes all the cities of Italy for ſuperb buildings, the genius of its inhabitants, its river, fountain, and lake.'

Another poet has expreſſed himſelf in theſe lines:

Verona qui te viderit,
Et non amarit protinus
Amore perditiſſimo,
Is, credo, ſeipſum non amat,
Caretque amandi ſenſibus
Et odit omnes gratias.

'Verona, whoever ſees thy beauties, and is not paſſionately enamoured of [illegible] I am apt to think, does not love himſelf, and is deſtitute of all ſenſibility and taſte for elegance and beauty.'

However, as to its beauty, it will not bear a compariſon with moſt of the large [illegible] ſouthern parts of Italy. Moſt of the ſtreets [illegible] narrow, winding, and [illegible], as it ſtands in a very pleaſant [illegible] a neighbouring eminence, it appears [illegible] beautiful than it is really found to be upon entering it. Its fortifications are but contemptible, though they conſiſt of three caſtles, namely, Il Caſtello Vecchio, S. Pietro, and San Felice. That in the middle is ſaid in ancient times to have been a temple of Diana. The top of this caſtle affords the beſt view of the city. The river Adige divides Verona almoſt into two equal parts, which are joined together by four ſtone bridges. All the bridges are well built; but il Ponte nuovo deſerves particular notice on account of the fine proſpect that it yields of the country over the river, towards the mountain of Caſtello S. Felice.

Number of inhabitants.

The number of inhabitants at Verona is, at preſent, computed to be no more than forty-nine or fifty thouſand; whereas not a century ago they exceeded ſeventy thouſand ſouls.

Il Curſo.

The beſt ſtreet in the city is il Curſo, where the carnival diverſions conclude with foot-races, &c. Formerly common proſtitutes were permitted to enter the liſts, and to run for the prize; but this cuſtom has been juſtly aboliſhed, and altered to a horſe-race, which is exhibited on Shrove-Sunday, being the laſt Sunday of the carnival. The prize is a piece of gold-brocade, or ſome rich

Horſe-race.

ſtuff.

ſtuff. The largeſt piazza or area in this city is la Piazza d'armi, where the two annual fairs in ſpring and autumn are held. On this piazza ſtands a marble ſtatue repreſenting the republic of Venice, under whoſe juriſdiction this city has been for ſome centuries paſt *. The family of the Scaligeri, from which the learned Julius Cæſar Scaliger would fain derive his pedigree, were formerly lords of Verona; but the arrogancy of that learned critic was ſmartly chaſtiſed by the poignant wit of Scioppius †. One of the Scaliger's, for his better ſecurity, and to keep the city in awe, erected within the ſpace of three years not only the Caſtello Vecchio at the end of the Curſo, but likewiſe built a bridge over the Adige, which is ſtill in good condition, and deſerves to be taken notice of; for the diſtance between the piers of the firſt arch is ſeventy feet, between thoſe of the ſecond eighty-two, and thoſe of the third arch a hundred and forty-two feet. There is at preſent a governor and a ſmall garriſon in the caſtle.

Piazza d'armi.

A remarkable bridge.

Near the church of S. Maria antica are ſtill to be ſeen ſome monuments of the Scaliger family, namely, three large and four ſmall tombs. The former reſt on a ſexangular work of Gothic ſtructure, adorned with ſix ſtatues, and the Scaliger arms, *viz.* a ladder and an eagle.

On the Palazzo della ragione, or town-houſe, the ſtatues of five celebrated perſons, who were natives of Verona, are erected. Theſe are the poets Catullus and Æmilius Macrus, the hiſtorian Cornelius Nepos, the famous naturaliſt Pliny the elder, and the architect Vitruvius, who lived in the reign of Auguſtus. On a high arch ſtands the ſtatue of Gieronimo Fracaſtori, a learned phyſician, mathematician, and excellent poet, who flouriſhed in the ſixteenth century ‡. The

Palazzo della ragione. Statues of five celebrated perſons.

* *Maffei in Verona illuſtr. P.* iii. *p.* 20. ſhews, that the Venetians draw yearly from the territories of Verona above five hundred and ſixty thouſand ducats, which are equal to a hundred and twelve thouſand *doppie*, or Spaniſh piſtoles.

† The Veroneſe, indeed, acknowledge Julius Cæſar Scaliger for their countryman; but deny that he was deſcended from the Scaliger family, who were lords of their city. They particularly accuſe his ſon Joſeph Scaliger, that in his *Epiſtola de ſplendore gentis ſuæ*, as alſo in the *Confutatio Fabulæ Burdonum*, he has publiſhed palpable falſhoods, and contrived a mere fable, only in order to ſupport his chimerical pedigree. See *Maffei Veron. illuſt. P.* ii. *p.* 156. *ſeq.*

‡ The marquis *Maffei in Verona illuſtrata, Part* ii. *p.* 178, treats at large of the life and writings of Fracaſtori, and likewiſe inſerts a plate of a medal that was ſtruck for him; on one ſide of which is the head of Fracaſtori.

The Veroneſe might juſtly erect ſtatues to other illuſtrious perſons who were their countrymen; for Verona was the birth-place of Pomponius Secundus, Peter Martyr, a learned Dominican; Frà Jocondo, a great mathematician; Guarini Veroneſe, one of thoſe learned men who reſtored the ſtudy of the Greek language in Italy; the celebrated painter Paolo Veroneſe, and of the learned cardinal Henry Noris.

Chief magiſtrates.

The chief magiſtrates by whom the Venetians govern this province, are the *podeſta*, and the *capitaneo* or general. All civil affairs are under the direction of the former, and the latter has the care of the military. Both theſe continue in office no longer than ſixteen months. A fine houſe was begun for the *capitaneo* or general, but it lies unfiniſhed.

Buildings.

Among the private buildings in this city, the palace of count Maffei is the moſt ſplendid and magnificent. It ſtands on the Piazza de' Mercanti, and is ornamented with ſeveral ſtatues on the roof, which is flat, like thoſe in the ſouth part of Italy. It is probably on account of the cold weather and great quantity of ſnow which falls on the high mountains in the neighbourhood, that is not uſual to build the roofs flat in theſe parts; but many flat roofs are to be ſeen [illegible] where theſe inconveniencies are rather greater.

Statue of Verona.

On the Piazza de' Mercanti, or the merchants ſquare, is a ſtatue repreſenting the city of Verona, or rather the republic of Venice, in a female habit, with a crown on its head. The next for magnificence, *&c.* to count Maffei's palace, are the houſes of the counts Bevilaqua, Canoſſa, and the ſigniors Verzi, Pompeii, and Pellegrini.

Odoli palace.

Formerly the moſt ſuperb palace in Verona was that of the Venetian military commiſſary Odoli, or Lodoli; the expence of building, and the furniture, being computed at three hundred thouſand *ſcudi*, or crowns. But all this pomp is now vaniſhed, Odoli having been convicted of embezzling to the amount of a million of the public money; for which he was hanged at Venice in the laſt carnival. The ſplendid furniture is all ſold, and a great part of it gone to Modena. A miſtreſs of Odoli, to whom he allowed a

Fracaſtori; on the reverſe, a burning altar, with a ſerpent under the baſe; and, on each ſide, a book, an armillary ſphere, Apollo's lyre, and a wreath of laurel, with this inſcription on the exergue:

Minervæ, Apoll. & Æſculap. ſacrum.

'Sacred to Minerva, Apollo, and Æſculapius.'

grand

grand equipage, very ſeaſonably eloped with forty thouſand crowns. His ſon and lady, who had alſo their particular coaches (the former ſpending the public money as faſt as his father embezzled it) now live obſcurely in the country, on a ſmall penſion allowed them by the republic of Venice.

Oppoſite the unfiniſhed houſe, intended for the general, is an edifice where the members of the learned Philarmonic ſociety hold their meetings. In the hall, which is very large, are the protraits of the Patres, or preſidents of this academy, who are always four in number. In an apartment on the left-hand are kept the old muſical inſtruments with which the nobility of Verona formerly amuſed themſelves; and this gave riſe to the preſent foundation. Some centuries ſince, there was a literary ſociety at Ancona who were termed Incatenati, which, according to an inſcription in the academy, were in the year 1543 incorporated with the Philarmonici. The other apartments, which are intended for reading public lectures, are ornamented with the protraits of the moſt eminent members, with the following inſcription: Philarmonic academy

Anno MDXLI. cœtus Philarmonicus
Academi[illegible]s leges ſanxit
Ac Muſis omnibus litat.

'In the year 1543, the Philarmonic ſociety eſtabliſhed the 'laws of this academy, and devoted themſelves to the 'muſes.'

An apartment on the right-hand is appointed for the preſidents of the Philoti, who are inſtituted for the improvement of bodily exerciſes, as riding, fencing, vaulting, dancing, &c. There is alſo in this building, a fine theatre for exhibiting opera's and comedies; which has five galleries, and was built from a deſign of the famous Franceſco Bibiena, architect to the emperor. As the nobility aſſemble here ſeveral times a week, to divert themſelves with cards, &c. this theatre may be looked upon as a kind of exchange for the Beau monde and Literati of Verona. In one room ſtands the ſtatue of a female of white marble, ſaid to have been found in the ancient amphitheatre; and ſome antiquarians are of opinion that there muſt have been originally ſeventy-two ſtatues in all, though not the leaſt remains, or pedeſtals on which they ſtood, are to be ſeen there. On the outſide of this edifice are to be ſeen a great number of inſcriptions, The Philoti ſociety.

Collection of ancient inſcriptions.

tions, and other remains of antiquity, many of which were dug up about Verona; and that they may not be expoſed to any future damage, from the injuries of the weather, &c. they are inſerted in a long wall, facing the ſouth; the Tramontana, or north-wind, being found very detrimental to ſtones. The firſt in order are inſcriptions conſiſting of characters which are at preſent unknown, as the Egyptian, Punic, and Etrurian. Next to theſe are the Greek inſcriptions, to the number of ſixty; and after theſe come the Roman ancient monuments. Thoſe repreſenting the gods, and ancient ſacrifices, have the precedence; one of which is particularly taken notice of: it is a ſmall idol of porphyry, with a votary proſtrate before it. Another remarkable piece is a baſſo-relievo repreſenting Mercury, with ſomething in his hand, which he reaches to the earth under the ſymbol of a woman, ſitting. Over theſe two images are the Greek names of Mercury and the earth, as follows, ΕΡΜΗΣ and ΓΗ. After theſe are placed the *inſcriptiones Imperatoriæ, Militares, Conſulares, Sepulchrales*, &c.

Merit of the marquis Scipio Maffei.

In the proper arrangement of all theſe pieces, the marquis Scipione Maffei has been at no ſmall expence or trouble, and has ſpared no pains to increaſe the number of them. On this account the gentlemen belonging to this academy have erected a marble ſtatue of him over the entrance of the palace, with theſe words:

Monument in honour of him.

Marchioni Scipioni Maffeio
Adhuc viventi
Academia Philarmonica
Decreto & ære publico.
MDCCXXVII.

'Erected in honour of the marquis Scipione Maffei, who 'is ſtill living, by the Philarmonic academy, at their own 'expence. 1727.'

This honour was done him in his abſence, from a ſuppoſition that, had he been preſent, he would not eaſily have been prevailed upon to give his conſent, or at leaſt have raiſed ſome pretended difficulties. The marquis Maffei muſt be diſtinguiſhed both from count Maffei, whoſe palace ſtands on the Piazza de' Mercanti; and likewiſe from Paolo Aleſſandro Maffei, a Patritio or nobleman of Volterra, and knight of the order of St. Stephen, who publiſhed the life of pope

pope pious V. and ſome other very learned treatiſes on antique ſtatues, gems, inſcriptions, and other antiquities, and died at Rome in the year 1716.

In the marquis Scipio Maffei's palace, are to be ſeen ſeveral ancient diploma's or deeds; and he has inſerted copper-plates of ſome in his *Hiſtoria Diplomatica*; among which there is one of the year 445, which he ſuppoſes to be the moſt ancient original extant in Europe. He is alſo poſſeſſed of an original inſtrument containing the decrees of the council of Florence (like that famous MS. in the Florentine library, which is ſo much valued) and of ſeveral other manuſcripts; a collection of antique intaglio's, and vaſes inſcribed with Etruſcan characters *; with great numbers of medals, gems, paintings, ſtatues, buſts, inſcriptions, ſacrificatory inſtruments and other antiquities, and ſeveral curious petrifactions. He is a very polite gentleman, and moſt agreeable in converſation. Formerly he entertained no great eſteem for the Germans; but now he is thoroughly cured of that prejudice; and, when he mentions the Leipſic academy, he knows not how to praiſe it ſufficiently. Poſſibly what may have contributed to this change was his *Syſtema de natalibus fulminum*, in which he maintains that thunder and lightening do not proceed from the clouds, but are generated near the earth in the atmoſphere or lower regions of the air. In Italy this opinion, at firſt, was cenſured as abſurd; but profeſſor Richter of Leipſic adopted his hypotheſis, and maintained it in an elaborate treatiſe publiſhed in the year 1725, which, as it tended to enhance Maffei's reputation in the republic of letters, could not but be highly agreeable to him.

Curioſities in his muſeum.

His ſyſtem on the origin of lightning.

Formerly the Calceolari muſeum at Verona was ſo famous, that in the year 1622 a deſcription of it was publiſhed with the following title: *Franciſci Calceolarii Muſæum a Bened. Ceruto, Medico, inceptum, & ab Andrea Chiocco perfectum, & in* vi. *partes diviſum.* But at preſent it is totally diſperſed, and nothing is to be ſeen of it under that name.

The Calceolari muſeum.

Miſſon (*Tome* I.) gives a very accurate account of the celebrated collection of count Moſcardi; more curious particulars of which may be ſeen in *Note, overo Memorie, del Mu-*

That of count Moſcardi.

* *Maffei, Fontani, Buanoroti,* and *Mariani,* have for for ſome years paſt applied themſelves very aſſiduouſly to the old Etruſcan language and antiquities; but hitherto their diſcoveries ſeem to amount to no more than very uncertain conjectures. Sir Hans Sloane, of London, has alſo ſeveral Etruſcan inſcriptions in his muſeum.

ſeo del Conte Ludovico Moſcardo, Veroneſe, publiſhed at Padua in 1656, and at Verona in 1672. For ſome years paſt that muſeum is not to be ſeen; either becauſe a great part of it has been diſpoſed of, or on account of the ignorance and churliſhneſs of the preſent owner.

Of count Bevilaqua.

Count Mario Bevilaqua has a fine collection of ancient ſtatues; among which is a marble Venus in the attitude of the Venus de Medicis; a ſtatue of Hermophraditus like the Borgheſe; Bacchus, a Bacchanalian, and a Ceres, all exquiſitely done. Among the great number of buſts thoſe of Auguſtus, Livia, Tiberius, Trajan, Lucius Verus, Commodus, and Septimus Severus, deſerve a particular attention. Among the baſſo-relievo's in this collection that of Jupiter Ammon is the beſt. Here are alſo ſeveral ſmall ſtatues of bronze, a great number of medals, and likewiſe a fine ſet of paintings; the principal among the laſt are a repreſentation of paradiſe by Tintoretti, and a Venus half naked viewing herſelf in a looking-glaſs held by an Amorino or Cupid, by Paolo Veroneſe.

Capocuco's collection.

A gentleman of the name of Capocuco has made a collection of ſeveral ſmall ſtatues of bronze, and models of all kinds of military engines, inſtruments, and arms; as cannons, mortars, &c. &c. &c. But they are now to be ſold, and are valued at two thouſand Spaniſh piſtoles.

Cabinet of count Giuſti.

Count Gomberto Giuſti is a great connoiſſeur in medals, of which he has a numerous and valuable collection. He is alſo fond of other curioſities which he has not neglected, eſpecially paintings.

Saibanti's collection of manuſcripts.

Giovanni Saibanti is very curious, and ſucceſsful in collecting manuſcripts; of which he is maſter of above thirteen hundred. The moſt remarkable MS. that he is poſſeſſed of, in my opinion, is the four evangeliſts in Greek, written about the cloſe of the 13th century, in large round characters. The ſame gentleman has alſo a collection of antiquities and natural curioſities.

The chapter's library.

The chapter-library contains a great number of curious manuſcripts. *

Amphitheatre.

Antiquarians may meet with a moſt valuable piece at Verona, which gives a clearer idea of the ſpectacles or public diverſions of the ancient Romans than any other edifice now extant; I mean the celebrated amphitheatre,

* The moſt valuable of theſe, and likewiſe of Saibanti's collection, are taken notice of by Maffei in his *Verona illuſtrata*, P. iii. *p.* 244, & *ſeq.*

which

which through a ſucceſſion of ſo many centuries has, by the commendable care and attention of the inhabitants, been kept in ſuch good repair, that, in this reſpect, it is far preferable to, though not ſo large as, Veſpaſian's amphitheatre at Rome. This noble ſtructure, according to ſome, was built in the reign of Auguſtus: however, there is but little probability that ſuch a ſuperb and ſumptuous edifice would be ſet on foot in a province of Italy before the capital of the empire, which was not adorned with any thing equal to it till Veſpaſian's time. To this may be added the ſilence of Pliny the elder, whoſe accuracy in the enumeration of the moſt celebrated edifices and artiſts of his time, and particularly of what concerned his native place, would not have ſuffered him to omit a ſtructure of this nature, which does ſo much honour to Verona. A farther argument is adduced, that during the firſt century no ſuch amphitheatre was to be ſeen at Verona; for Pliny the younger, who was alive towards the cloſe of Trajan's reign, makes no mention of it, though, in *lib.* vi. *ep.* 34, he is ſo particular in deſcribing the ſpectacles and ſhew of gladiators given at Verona by his friend Maximus, in honour of his deceaſed wife. On the other hand, this amphitheatre cannot be dated much later than this, as it is a ſtructure which bears in it the marks of the flouriſhing ſtate both of architecture, ſculpture, and of the Roman empire. Its antiquity.

The marquis Maffei, whom I have already mentioned with the reſpect due to ſo learned a man, is at preſent engaged in a curious treatiſe which is to be intitled *Verona illuſtrata* *, and of which a part was publiſhed two years ago at Verona, as a ſpecimen of this noble undertaking, and of the elegance and accuracy with which it is executed. It enters into a very accurate diſquiſition concerning the antiquity of amphitheatres in general, and particularly that of Verona. It were to be wiſhed that perſons of equal talents and application would alſo favour the world with their conjectures concerning the amphitheatres of Rome, Capua, and Niſmes †. Maffei's diſſertation on amphitheatres.

According to Maffei's meaſurement, the longeſt diameter of the amphitheatre of Verona, from the firſt arch of the main entrance to the oppoſite arch, is four hundred and fifty Veroneſe feet, and its greateſt breadth three hundred and ſixty. The length of the area within the walls, according Geometrical computation of the Verona amphitheatre.

* This was publiſhed at Verona, in folio, in the year 1732.

† Maffei's work is intitled *De gli Anfiteatri, e ſingolarmente del Veroneſe, libri due, in Verona*, 1728.

to his computation, is two hundred and eighteen feet, six inches; the breadth a hundred and twenty-nine; and the outward circuit of the whole edifice a thousand two hundred and ninety feet. The Verona foot is exactly one third more than the Roman *palmi*, which is used in architecture. Its present height indeed is but eighty-eight feet; but, from evident marks on the walls, it appears to have been at first a hundred and ten, or a hundred and twenty feet high. The lowest row of seats is as it were buried in dirt and rubbish; but, if we include this, the number of the rows of seats or steps, rising one above another to the highest gallery, amounts to fifty-four. This method of building amphitheatres was the most convenient for holding a vast number of spectators in such a manner, that the nearest row did not intercept the view of the Arena from those who sat at the greatest distance. If we allow a foot and a half for each person, the amphitheatre at Verona afforded room for twenty-two thousand one hundred and eighty-four spectators. The internal area of the Colysæum at Rome does not greatly exceed it, as, according to Fontana, the length of that edifice is but five hundred and sixty-four Verona feet; its breadth four hundred and sixty-seven; the internal area two hundred and seventy-three feet long, and a hundred and seventy-three broad, and the circuit of the whole building one thousand five hundred and sixty-six Verona feet. According to this computation the Colysæum at most contained but thirty or forty-four thousand persons. In the Colysæum none of the seats are now remaining. The amphitheatre of Verona is much more perfect, and has no holes or chasms in the wall. However, it must be owned that the present edifice is not merely the ancient structure, but that it owes its good condition to subsequent repairs, many of which are the work of the moderns *. The new-inserted stones may be easily distinguished from

Number of spectators it contained.

Compared with that at Rome.

* With this account given by the author may be compared the following description of this amphitheatre from Dr. Burnet's travels, p. 118, 119. 'The known antiquity of Verona is the amphitheatre, one of the least of 'all that the Romans built, but the best preserved; for most of the great 'stones of the outside are picked out; yet the great sloping vault, on 'which the rows of the seats are laid, is intire; the rows of the seats are 'also intire; they are four-and-twenty rows; every row is a foot and a 'half high, and as much in breadth; so that a man sits conveniently in 'them under the feet of those of the higher row; and, allowing every 'man a foot and a half, the whole amphitheatre can hold twenty-three 'thousand persons. In the vaults under the rows of seats were the stalls 'of

from the ancient work, which is much neater. The height of the ſeats is not the ſame in all; but is generally a foot and five inches, and the common breadth two feet and two inches. Near the twenty-ſixth row, reckoning from the bottom, there is one ſo narrow, as to be ſcarce fit for a ſeat, which, for this reaſon, appears not to be the work of antiquity, but of the moderns who repaired it. The ancient ſeats are of red marble; but the modern repairs of a red friable ſtone; and for greater conveniency, as the ſtone ſeats were very cold to ſit upon, they were covered with boards, and alſo with cuſhions for perſons of quality. See Dio, *lib.* lix. Hence it appears, that an amphitheatre built with ſtone might receive ſome damage by fire. There are in this amphitheatre ſeparate ſtone ſtair-caſes, by which the ſpectators aſcended to their ſeats from the vaults below. The apertures from theſe ſtair-caſes into the rows of ſeats, on account of the multitudes of people crowding, and as it were pouring through to ſee the ſpectacles, are, by Macrobius, *Saturn.* *lib.* vi. *cap.* 4, called Vomitoria. The number of Vomitoria within this amphitheatre are ſixty-four, being diſpoſed in four rows. Diſpoſition of the ſeats. Vomitoria.

On the outſide of this amphitheatre are twenty-ſeven arched entrances *, and the key-ſtone of each of theſe arches is numbered; ſo that, every claſs of the people being informed where they were to go in and come out of the amphitheatre, no confuſion or diſturbance could ariſe. Theſe arches are for the moſt part eleven feet eight inches wide, and eighteen feet high. The lower part of the pillars is buried about four feet under the preſent ſurface of the ground, as appears by the ancient main entrance, where the earth has been cleared away. The baluſtrades over the entrances are a modern work; two galleries over the lower arches repreſent as it were the ſecond and third ſtories. No pedeſtals have been found either in this amphitheatre, or in that at Rome mentioned above; from which we may conclude, that it was not ornamented with ſtatues in any other part but over the main entrance: and if, on any particular ſolemnity, ſtatues were erected in theſe amphitheatres, they muſt have been but ſmall, and remained but a ſhort time there. Theſe move- Entrances. Whether the amphitheatres were ornamented with ſtatues.

' of the wild beaſts that were preſented to entertain the company. The ' thickneſs of the building, from the outward wall to the loweſt row of ' ſeats, is ninety feet.'

* That at Rome has eighty, and that of Niſmes ſixty arches.

able ſtatues may probably be the figures ſtill to be ſeen on medals that repreſent amphitheatres, plates of which are inſerted in Maffei's work mentioned above. Indeed few or no fragments of ſtatues have been dug up near this amphitheatre. The ſtones of the ancient part of this edifice are not cemented together, but only faſtened with a few iron cramps or braces. The beſt print of this ancient ſtructure is given us by Maffei.

Whether the amphitheatre of Verona could be laid under water.

It is no wonder that ſuch a ſuperb theatre ſhould be built at Verona, preferably to many other cities; for all hiſtorians agree, that, in the times of the ancient Romans, this city was very large and populous. It does not appear that this amphitheatre like that at Rome could be laid under water, as the ſurface of the river Adige is ſome feet lower than the area of it, and as no traces of any aqueducts are to be ſeen near it. On the other hand, ſome arches are ſhewn in the water below S. Pietro, ſuppoſed to be the remains of a Naumachia, which was not ſupplied from the Adige, as that river did not flow in ancient times thro' the city, but from the eminences of Montorio and Aveſa, from whence it was conveyed to Verona by leaden pipes. Both theſe places are about two Italian miles from the city; and the leaden pipes which are ſtill kept in repair, are laid over a bridge and furniſh ſeveral private houſes with freſh water.

Naumachia.

Ancient courſe of the Adige.

On the left-hand of the road leading from Verona to Caſtello Vecchia the ancient courſe of the Adige, before it was diverted into the city, is ſtill to be ſeen. There is but a very narrow ſtream at preſent in the old channel of this river*. 'Tis ſuppoſed with as little certainty that there were three triumphal arches in and near Verona. That † near Caſtello Vecchio is attributed to the family of the Gavii; another in the Via Leoni to Flaminius; a third in the Curſo to Marius; and a fourth in the ſame place, conſiſting of two ſimumilar arches, to Galienus. It is too common, among antiquarians to dignify the remains of old city gates with the name of triumphal arches; to which honour none of thoſe ancient remains, which have two ſimilar gates near each other, are in any-wiſe intitled. For the triumphal arches always conſiſted either of one large arched entrance only, or with a ſmall one on each ſide.

* *Maffei in Veron. illuſtr. Part* I. 38. affirms, that the courſe of the Adige was always the ſame as it is at preſent.

† On this arch the name of the architect is ſtill legible, *Lucius Vitruvius Cerdo*, who is thought to have been a freedman of the fameus Vitruvius.

From

From the depth of the rubbiſh and earth about the foundations of the above-mentioned remains of antiquity, it may be concluded that the ancient ſituation of the city was much lower than the preſent. On the ſide of Galienus's triumphal arch, as it is called, that faces the country, there was formerly an inſcription, which at preſent is not legible. Vignier has publiſhed a plate of it in his *Bibliotheca Hiſtorica*, as it then ſtood, which evidently ſhews that inſtead of a triumphal arch this ſtructure is no more than a common gate. The words of the inſcription as tranſcribed by that author are: *Colonia Auguſta Verona Galieniana. Valeriano* II. *& Lucilio Coſſ. muri Veronenſium fabricati, ex die* III. *Non April. dedicati prid. No. Decemb. jubente Sanctiſſimo Galieno Aug. N.* Over the two arches are ſix apertures like windows diſpoſed in two rows. Alteration of the ſituation of the city. Triumphal arches.

Near the city of Verona is a fine plain, which is called by the name of Campus Martius, where the people are muſtered and perform their military exerciſes. In the year 1712, the booths or ſhops, for the annual fair held on the Campus Martius till that time, were burnt down; and, for greater ſecurity and conveniency, the fair has been ſince that time kept in the Piazza d'armi, within the city, where the ſhops are curiouſly diſpoſed. From the middle of the fair there are eight viſto's along ſo many rows of ſhops. Beſides theſe ſtreets or lanes, there are four ſpacious areas formed by the diſpoſition of the booths; and over the lanes between them canvaſs is ſpread to ſhelter the company from the rain and the ſun. Scipione Maffei has prefixed a copper-plate of this fair to his miſcellaneous works. The trade of this city might be put on a much better foot than it is at preſent. Campus Martius. A yearly fair. Trade and manufactures of the city.

The chief commodities that the Veroneſe trade in, are phyſical plants *, which are gathered on Monte Baldo; olives, (thoſe of Verona being reckoned very good) oil, wine, with linnen, woollen, and ſilken manufactures. The neighbouring places indeed are no leſs plentifully provided with ſuch commodities; but whether greater vent for them might not be opened at Venice, *&c.* is well worth their conſideration.

The goodneſs of the Verona wine is mentioned by Pliny, *Hiſt. Nat. lib. XIV. c. 6. Virgil. Georg.* 2. and *Caſſiodorus Var.* Verona wine.

* Vide *Plantæ ſive Simplicia, ut vocant, quæ in Baldo Monte & in Via ab Verona ad Baldum reperiuntur, per Joh. Pon. Pharmacopœum Veronenſem, Baſil.* 1608, 4to.

Lib. XII. 4. The beſt wines at preſent, produced in the neighbourhood of this city, are two ſorts of white wine, one of which is called *Garganico bianco*, and the other *Vino ſanto*. The latter, in my opinion, is the beſt, and has ſomething of the flavour of the old Hungarian wines. Some think that this is the wine which Caſſiodorus calls *Vinum Acinaticum*.

Canal to Venice. There is a very commodious water-carriage from hence to Venice. The paſſage in a barge takes up but three days and a half; but the return is more tedious; for the barge is drawn by oxen, ſo that it is not performed in leſs than eight days.

Cathedral. In the cathedral of Verona are to be ſeen ſome good pictures by Bellini, Baleſtra, and Paolo Veroneſe. The front is large, and adorned with baſſo-relievo's: it is cut out of one block of marble. Lucius III, whoſe name before he was exalted to the papal dignity was Humbaldus Lucea, lies here with the following epitaph:

Epitaph of Lucius III.

Oſſa
Lucii III. Pont. Max.
Cui Roma ob invidiam pulſo Verona tutiſſ. ac gratiſſimum perfugium fuit, ubi conventu Chriſtianorum acto, dum præclara multa molitur, è vita exceſſit.

'Here are depoſited the remains of pope Lucius III. to 'whom, when baniſhed thro' envy from Rome, Verona af'forded a ſafe and agreeable retreat, where, whilſt he was 'concerting ſeveral great deſigns in a ſynod, he departed 'this life.'

He died in 1185, after he had ſat in the papal chair four years, two months, and fourteen days, with much diſturbance, and but an indifferent character.

Revenue of the ſee. The biſhopric of Verona brings in four or five thouſand *ſcudi* a year. On the left-hand, near the entrance of the epiſcopal palace, is ſeen a large marble ſtatue of a woman, with the following inſcription, containing the ſculptor's name under it:

Aleſſandro Vittoria Frid. F.

Preſent biſhop's collection of ſtatues. The upper apartments of this palace are ornamented with marble buſts of Agrippina the mother of Nero, Julia the daughter

daughter of Titus, Meſſalina, Matidia, Fauſtina the daughter of Antoninus, Julia the daughter of Auguſtus, and Lucilia of L. Verus; thoſe of Aurelia the mother of Julius Cæſar, Seleucus, Julius Cæſar, Marcus Brutus, Caligula, Antinous, Juba king of Mauritania, Septimius Severus, Heliogabulus, and Scipio Africanus, together with a ſtatue of Venus coming out of a bath, and many other pieces collected by the preſent biſhop of Verona, who is of the Treviſani family.

In Verona, there are convents of Carmelite monks both *calceati* and *diſcalceati*. In the church of the former is a beautiful altar of fine marble; and, in their veſtry, a fine piece of painting by one of the diſciples of the celebrated Raphael, repreſenting our Saviour, when a child, playing with John the Baptiſt; and the virgin-mother, looking with great complacency, on their mutual fondneſs and ſportive innocence. Carmelite church.

In the church of the *diſcalceati*, or barefooted Carmelites, are to be ſeen three fine altars, the firſt of which is adorned with pillars of verde antico, the ſecond with pillars of a red and white veined marble, and the third with yellow marble pillars. The high altar is likewiſe of beautiful marble, and finely executed: it is alſo embelliſhed with a picture of the annunciation, which does great honour to Antonio Baleſtra, who is ſtill living at Cremona. This artiſt is in high repute, and has painted many pieces which have been ſent into England and Germany. Church of the *diſcalceati*. Baleſtra, a good painter.

The Dominican church is dedicated to St. Anaſtaſia. Near the entrance of this church, on the right-hand, a ſuperb monument is erected to Giovanni Fregoſi, a Genoeſe officer, who raiſed himſelf by his merit to be commander in chief, by Cataneo di Carrara. I could not but take notice here of a very great impropriety, namely, the holy-water veſſels at the entrance of the church are ſupported by two groteſque figures, repreſenting harlequins or buffoons. The front of the church is partly adorned with good marble baſſo-relievo's; but that work has been diſcontinued. Before the church ſtands the tomb of count Caſtelbarro. Dominican church. Tomb of general Fregoſi. Two harlequins ſupport the holy-water vaſes.

St. Euphemia's church is adorned with ſome good paintings. On the high altar ſtands a curious marble tabernacle; before it are two beautiful braſs ſtatues, with eight others of plaſter. In other reſpects it is a mean edifice, neither is the cieling arched. St. Euphemia's church

Jeſuits church. In the Jeſuits, or St. Baſtiano's church, the high altar is adorned with ſome fine pillars of Miſchia di Brentonico, a kind of marble found in this country. Here is alſo a white marble ſtatue of St. Sebaſtian, and likewiſe ſome fine pictures, being ornaments that are common to moſt churches in Italy.

St. George's church. The church and convent di S. Giorgio belong to the Benedictine monks. On the outſide over the church-door is this extravagant inſcription:

Inſcription.

Numini Sancto propitiato
Divi Georgii
Pollentis, potentis, invicti
Pie, rite, ſolemnitus
Sacrum dicatum eſto.

'Let this church which has been conſecrated with ſolemn rites, be dedicated to the holy, powerful, ſtrong, invincible, and propitious Deity of St. George.'

Paintings. Over the door is the baptiſm of Chriſt, painted by Tintoretto. On the high altar is a piece repreſenting the martyrdom of St. George, by Paolo Veroneſe, and, on one ſide near it, our Saviour feeding five thouſand men, by Paolo Faranati, who was ſeventy-nine years of age when he painted this piece. Few of this maſter's works are to be ſeen in Italy, except at Verona; moſt of his time having been ſpent in painting the Eſcurial in Spain. On the other ſide, is a very fine repreſentation of the Iſraelites gathering of manna, by Felice Bruſaſorzi: this piece is twenty-four Veroneſe feet in length, and twenty-three broad. Here is another piece, by the ſame hand, which repreſents St. John's viſion in the Apocalypſe, of Michael with his angels protecting a woman and her child againſt the dragon *. Whether it be conſiſtent with the myſtery of this viſion, that the child ſhould be repreſented, as it were, crying out in any agony of fear, I ſhall not diſpute. Here is alſo Barnabas healing the ſick man, by Paul Veroneſe. Oppoſite to this piece is the virgin Mary betwixt two biſhops, by Girolamo da i Libri: the carpet on which the virgin ſtands is juſtly admired. Domenico Ricci, ſurnamed Bruſaſorzi, and father to Felice, has alſo diſplayed his ſkill in this church, which is one of the fineſt in the city.

In the church of the hoſpital della Miſericordia, or the incurables, is an exquiſite Pietà, or the virgin Mary viewing the dead body of Chriſt after he was taken down from the croſs, by Aleſſandro Turchi. This celebrated painter, otherwiſe known by the name of d'Orbetto, which he had when he was a poor boy, and uſed to lead about a blind man, till, very fortunately for him, Felice Bruſaſorzi, happening to ſee him drawing figures with charcoal on a wall, concluded that he had a genius for deſigning, and took him under his care *. Chieſa della Miſericordia. d' Orbetto the painter.

The Olivetan church, or Madonna in Organo, has a very ſuperb altar, and a great number of excellent paintings. Among which, a Madonna Gratioſa by Antonio Baleſtra is none of the worſt. The aſſumption of the virgin Mary and the maſſacre of the innocents in the Tribuna, are by Paolo Farinati. The ſtalls in the choir are of wood, curiouſly inlaid, by Giovanni Veroneſe, a lay-brother of the Olivetan convent. Here was alſo formerly kept a wooden aſs, within the belly of which, as ſome ſimple credulous people are perſuaded, were kept the remains of the aſs on which Chriſt made his entry into Jeruſalem. The ſtory of this aſs, and its travels thro' various countries, till it died at Verona, where it was kept with great veneration, is related by Miſſon, *T.* I. *p.* 164, *& ſeq.* with ſeveral entertaining circumſtances; but with ſuch ſarcaſms on this and other ſuperſtitious cuſtoms which he met with in his travels, as will not eaſily be digeſted by the Roman-catholics. The Veroneſe particularly reſent his charge againſt them, as he ſo far expoſed their fondneſs for the relics of the Jewiſh aſs, as to ſubject them to the ridicule of a nickname †. They object in their defence, that Miſſon muſt have received his information from no better authority than the chamber-maids, or boys at the inn, who had a mind to divert themſelves with his credulity; adding, that all perſons of ſenſe in Verona entertain very different thoughts of the affair; and that, if this wooden aſs formerly made a part of the proceſſion on *Corpus Chriſti* day, it was only for the more lively repreſentation of a part of the laſt ſcene of our Saviour's life, namely, his entrance into Jeruſalem. I have alſo ſeen a wooden Olivetan church paintings. Reliques of an aſs.

* He died in 1648. See *Maffei Veron. illuſtr. P.* III. *p.* 165.

† Concerning the calumny with which the heathens branded the Jews, charging them with worſhipping an aſs, which deſcended to the chriſtians, who were called *Aſinarii*, on a ſuppoſition that they worſhipped the head of an aſs, ſee Tertullian *Apol. c.* 16. and alſo Kortholt *in Pagan obtrect. lib.* II. *c.* 1.

aſs of this kind with the image of our Saviour ſitting on it, in the church of our lady at Halle near Bruſſels, where it is annually carried in a proceſſion for the ſame purpoſe; and I have been aſſured, that to charge all the Veroneſe in general, with the ridiculous opinions held by the vulgar about this wooden aſs, is doing great injuſtice to ſeveral perſons of eminent ſenſe and learning *. However, ſeveral particular circumſtances may be adduced in ſupport of Miſſon's relation, eſpecially his mentioning the perſon from whom he had his account, namely, one Montel, a French merchant, who had lived a conſiderable time at Verona. When a perſon ſpeaks ingenuouſly of the ſuperſtitious cuſtoms of a place, it is not underſtood, that thoſe inhabitants who have baniſhed ſuch prejudices by the light of reaſon, ſtudy, and reflection, are not included in the lump. No city is ſo deſpicable but one intelligent perſon may be met with in it; yet is there no city in which ſome ſuperſtitious cuſtoms and opinions do not generally prevail. How low the vulgar may fall, with regard to ſuperſtition, is evident from experience and the hiſtories of ancient and modern times. No nation, no ſect, is free from this infection; but certainly thoſe nations are more ſubject to this evil, whoſe ſyſtem of religion either too much reſtrains, or utterly prohibits them the uſe of their reaſon. Are there not innumerable fables concerning the aſs, on which our Saviour made his entrance into Jeruſalem, current alſo in other countries? And are there not ſhewn on the road from Tubingen to Hildritzhauſen, ſeveral holes on two broad ſtones, of which the vulgar of thoſe parts have retained a tradition ſince the popiſh times, that they were the prints which the ſame aſs's feet made in his travels through Swabia, where the animal ſoon after died.

Particular ſuperſtitions of all ſects and nations.

I have often conſidered with myſelf whether it be not practicable for a proteſtant to write an account of his travels through Italy, in ſuch a manner as not to diſcover what religion he is of; as it is a qualification requiſite in an impartial hiſtorian, not to be prejudiced in favour of any country

* It cannot be unjuſt to charge the Roman-catholics with theſe ſuperſtitious cuſtoms; for what is enjoined by the clergy, and countenanced, and authoriſed by princes and learned men of that communion, as well as the vulgar, muſt be looked upon as the general practice. Tho' the former impute ſuch ſuperſtitions to the commonalty, when preſſed on this head, yet they never refuſe to attend at the moſt ridiculous proceſſions; nor do they ever attempt to convince the vulgar of their error. Upon the whole, the Veroneſe do not deſerve the apology our author makes for them.

or

or religion, ſo far as the latter implies the external difference of churches or communions: but I found, that ſuch an impartiality would be attended with great difficulties. For inſtance, our Saviour's intire *præputium* which was cut off, is ſhewn in three or four different places. Every one of theſe churches, perhaps, produces a papal bull in favour of its relique: Shall a proteſtant hiſtorian, in ſuch a caſe, paſs over in ſilence the contradiction which muſt appear in ſuch papal inſtruments, and the impoſſibility that all the three *præputia* ſhould be genuine reliques, and in deſcribing each of theſe churches tell us, that the real *præputium* is kept there? Or, ſhall he only mention in ſhort, that this or that is accounted the genuine relique? The former is not conſiſtent with the love of truth; and in the latter caſe, how artfully ſoever he may couch his expreſſions, it will very ſoon be diſcovered that he is no votary of the church of Rome *.

The aſs, why no longer ſhewn at Verona.

But to return to the fable of the Verona aſs. Miſſon's ſarcaſtical obſervations, and the ſneering enquiries of ſtrangers and travellers about this extraordinary relique, and, perhaps, the ſuperſtitious abuſes it cauſed among the vulgar, have contributed to prevent the aſs from making his appearance in the proceſſion, as uſual, for theſe eight years paſt; but, on the contrary, has been concealed from the public view; and the Veroneſe make a great difficulty of ſhewing it to ſtrangers. For my own part, I ſhould not have been much diſappointed if I had not ſeen it; but, by mere accident, I happened to go into a particular chapel belonging to St. Benedict's church; and there I had a full view of the aſs that has made ſo much noiſe in the world. It ſtands upon the table behind the altar-piece, which repreſents St. Benedict, and may be opened like a door. The aſs is a good piece of ſculpture, and was carved ſome centuries ago by a devout monk of this convent. Our Saviour's image, which ſits upon it, is likewiſe of wood, and holds a book in the left-hand, and with the right ſeems to be giving the benediction. On the wall of the ſame chapel is to be ſeen a good piece of

* The author here makes a proper exception to the general rule, which condemns all paſſion in an hiſtorian, ſince truth is as it were the ſoul of hiſtory; however the poſition is good, that he muſt neither have country nor religion. A mind full of prejudices, for any particular country or religion, cannot poſſibly be a good hiſtorian. For this reaſon, Mainbury's hiſtory of Calviniſm is decried by his own countrymen. On the contrary, thoſe of oppoſite principles reſpect Thuanus as an hiſtorian. See counſellor Simonetti's character of an hiſtorian, §. 9.

painting,

painting, by Domenico Bruſaſorzi, repreſenting the reſurrection of Lazarus.

St. Proculus's church. In the church of St. Proculus, the table of the high altar conſiſts of an intire piece of *verde antico*, which is ſix palms in breadth, and twelve palms long. The bodies of St. Coſmus and St. Damianus are kept in a vault under this church. Whoever has a mind to ſee duplicates of theſe reliques, may, according to Roſſi's account in his *Roma moderna*, find them at Rome in the church dedicated to thoſe ſaints in the Campo Vaccino. In the cemitery of St Proculus at Verona, is ſhewn a vault which at preſent harbours great numbers of adders, *&c.* where the body of king Pepin, which has been ſince taken up in time of war, and carried into France, is ſaid to have been buried. The whole affair may be looked upon as a fable; for the grave of king Pepin is not to be ſearched for at Verona, as it is certain that the French king of that name lies buried at St. Denys, where he died *.

False pretence about the body of king Pepin.

St. Zeno's oratory. The houſe in which St. Zeno is ſaid to have lived is converted into a chapel or oratory; and on a large ſtone is the following diſtich:

Hoc ſuper incumbens ſaxo prope fluminis undam
Zeno Pater tremula captabat arundine piſces.

'Oft on this ſtone which lay upon the ſtrand
'The venerable Zeno took his ſtand;
'A patient fiſher, with his trembling reed
'Intent to captivate the ſcaly breed.'

St. Zeno's church. The church of St. Zeno ſtands not far from this chapel, where, in a particular cloſet, is kept a large round porphyry veſſel, twenty-ſix feet in circumference, or eight Verona feet in diameter. It conſiſts of one piece, and reſembles a ſhallow goblet. The pedeſtal belonging to it is cut out of another large piece. It ſeems, the devil, by the commend of St. Zeno, brought both theſe hither out of Iſtria. His firſt day's journey with it was ſomewhat unlucky, the burden being too heavy for him, ſo that he let the pedeſtal fall into the Adriatic ſea. The excuſes which Satan pleaded on this occaſion were not ſatisfactory to St. Zeno, who ordered

Large porphyry vaſe.

The trouble it put the devil to.

* See Eginhard, *vit. Carol. M. c.* 3. *Annales Franciſci Lambeciani, Tom.* II. *Commentar. de Bibliotheca Vindobonenſ. c.* V. *p.* 371. *Adelmus ad ann.* 763.

him

him away to look out for what he had loſt by his careleſſneſs. That I may not be charged, like Miſſon, with having my information from a ſcullion boy, or a chambermaid at an inn; my authority is grounded upon a baſſo-relievo, which repreſents the whole tranſaction, and is inſerted in the wall near the porphyry vaſe, where it could hardly have come but with the approbation of the ordinary and clergy belonging to this church. This vaſe is not made uſe of at preſent. But, if it be true, that formerly it ſerved to hold the holy water, it is no wonder that the devil, if he had any foreknowledge of the uſe it was deſigned for, ſhould be very unwilling to fatigue himſelf with carrying weapons to be employed againſt himſelf, and provide a veſſel for that water by which he and his legions may at any time be confounded and put to flight. However, from the largeneſs of the vaſe, it does not ſeem probable that it was employed for that uſe. It muſt be acknowledged to be a valuable piece, on account of its dimenſions, and the matter of which it conſiſts.

Baſſo-relievo's on the church-door.

The font of St. Zeno's church is very large, and cut out of one block of white marble. The table of the high altar likewiſe conſiſts of one piece of marble, thirteen feet long, and ſix broad, which was the produce of this country. St. Zeno lies in the vault under this church, which is adorned with ſeveral pillars of yellow marble. On the church-door, which is plated with bronze, are repreſented, but very rudely, all ranks and orders of eccleſiaſtics. On both ſides of the entrance ſeveral ſcriptural ſtories are carved on ſtone; thoſe of the Old Teſtament on the right-hand, as one enters into the church, and thoſe of the New on the other ſide. The eaſtern *magi* are here repreſented with crowns on their heads; and, in the repreſenting the apprehending of Chriſt in the garden, Peter cuts off Malchus's ear, and is diſtinguiſhed by a key hanging at his arm. The ſculpture on the outſide of this church is ſomething remarkable, as it repreſents horſemen, wild beaſts, hunting matches, &c. with Latin inſcriptions over them, very few of which are now legible. The vulgar entertain themſelves with abundance of ſtories relating to theſe images. Among other things, they tell us, that king Theodoric and Satan entered into a compact, by virtue of which, the latter was bound, at all times, to ſupply his majeſty with good horſes and hounds. The perſon on horſeback ſaid to repreſent Theodoric rides with ſtirrups, contrary to the practice of antiquity.

On

On the wall, near the roof, two cocks are ſeen dragging a fox with his feet faſtened to a log of wood: the like is ſeen of inlaid work on the pavement at St. Mark's church in Venice. The laſt piece, becauſe the word *Galli* ſignifies both Cocks and Frenchmen, is ſuppoſed to allude to Charles VIII. and Lewis XII. kings of France, and the crafty Luigi Sforza duke of Milan. Miſſon alſo conjectures, that the Veroneſe figures allude to Deſiderius king of Lombardy, or his ſon Adalgiſus, and Pepin and Charles the Great. But I am inclined to think, that giving a myſterious ſignification to thoſe groteſque figures with which the builders of the middle ages were fond of embelliſhing their works, is frequently attributing to them deſigns which they never thought of.

Doubt concerning the antiquity of St. Zeno's church.

As to St. Zeno's church, it is far from being of that antiquity commonly aſcribed to it, as the title of *Rex Galliæ*, to be ſeen in a ſtone inſcription on the porch of this church, was unknown in ſuch a remote epocha.

Paintings in other churches.

Connoiſſeurs in painting will find entertainment in the church of St. Nazario, which belongs to the Benedictines, and thoſe of St. Stephano, Fermo, *&c.* The Capuchine monks have ſome fine pieces of painting in their church, by Farenati, in one of which, as a compliment to the fathers, St. Francis is repreſented taking down our Saviour from the croſs.

Women of Verona.

The Veroneſe women are well ſhaped, and of a freſh complexion, for which, unqueſtionably, they are obliged to the goodneſs of the air. The neighbourhood of the mountains conſtantly refreſhes this city in the heats of ſummer with a cool evening breeze. And tho' the orange-trees, *&c.* are not expoſed here in winter to the open air; yet the climate produces all kinds of fruits and vegetables in perfection.

Count Guiſti's garden. Large cypreſſes.

In count Giuſti's garden is a very grand walk of cypreſs-trees, ſome of which exceed a hundred feet in height, and are above two hundred years old. This garden, in which there is a very curious labyrinth, is laid out on an eminence, which yields a delightful proſpect of the city and the neighbouring plain. It has likewiſe a grotto, which is ſo contrived, that the leaſt ſound or whiſper may be diſtinctly heard from one corner to another. Under a ſtatue of Ceres erected in the garden, are theſe words:

Ne quid Veneri
Deesset,
Cum Baccho Ceres
Associatur.

Inscription under a statue of Ceres.

'That nothing might be wanting to Venus, Ceres is 'here joined with Bacchus.'

Under the statue of Venus is the following inscription:

Sine me lætum
Nihil exoritur:
Statua in Viridario
Mihi posita est
Ut in Venere Venus esset.

'Without me there is nothing that charms: my statue is 'placed in this garden, because a beautiful place becomes 'the goddess of beauty.'

And under the statue of Bacchus:

Ambulator,
Ne trepides,
Bacchum Amatorem
Non Bellatorem
Ad Genium loci
Dominus P.

'Passenger, be not afraid, I am Bacchus the lover, not 'the warrior, and stationed here, as the genius of the place, 'by the possessor.'

The country about Verona produces good peaches, melons, figs, strawberries, truffles, very large artichoaks, asparagus, chesnuts, apples, pears, plums, grapes, olives, and esculent herbs.

Fruit, &c. produced in the Veronese.

Signior Gazzuola's garden is laid out in fine walks, planted with trees which afford an agreeable shade. The owner was formerly a counsellor, but has procured the title of count; and as Gazzuola, in Italian, signifies a magpye, that bird is his coat of arms, with this motto, LOQUENDO, *i. e.* by speaking. This delightful place he owes to his skill in his profession. The former owner of it, who, it seems, had ma-

Count Gazzuola's garden and arms.

ny law-ſuits on his hands, employed Gazzuola ſo long to plead for him till he had no other way of ſatisfying his demands, but by making over the houſe and garden to him *. As ſoon as Gazzuola had taken poſſeſſion of the garden, he took down the arms of the former owner, and put up his own with the motto LOQUENDO, inſcribed under them; which, contrary to his intention, is interpreted of the means by which he acquired this garden.

Jocular alluſion to them.

Petrifactions.

I ſhall conclude this letter with an account of the ſeveral kinds of petrifactions which have been found about Verona; of which Baſtiano Rotario, a phyſician, has a very large collection. The moſt remarkable among theſe, in my opinion, is a kind of ſea-crabs called Paguri, which are rarely to be met with.

Sea crabs.

Fiſhes.

Betwixt Verona and Vicenza in the diſtrict of Bolco and not far from Veſtene nuova are found all kinds of petrified

* A general cenſure from the miſbehaviour of a few is extremely uncharitable. However, the lawyers, from time immemorial, have been looked upon in a diſadvantageous light. Even in Auguſtus's time, they were become very contemptible at Rome; for they had departed from the ſolid eloquence by which Cicero and Hortenſius did honour to their profeſſion, inſtigated one party againſt another, and enriched themſelves by chicanery and malpractices, till that emperor ſaw himſelf under a neceſſity of diminiſhing their number, and putting a check to their avarice. In the time of Lewis emperor of Germany, it was found neceſſary to publiſh a ſolemn edict to put a ſtop to their abuſes. *Aventin. annal. Boj. l.* IV. *ad an.* 850, *p.* 244. *Diminutæ ſunt cauſſidicorum merces, quorum perfidiâ nihil venalius. Nec eſt quidquam, quod Teutones, noſtro ævo magis ad ſummam egeſtatem redigit quam litium calumniæ & legulejorum aurifuga turba, qui quaſi Sardi venales fora conſtipant.* 'The fees of pleaders were reduced, their iniquitous venality being grown to a monſtrous height: nor are the Germans more impoveriſhed by any thing in our age than by lawſuits, and the chicanery of the venal tribe of pettifoggers, with which the courts of juſtice are crowded.' However, no people perhaps ſhewed a greater deteſtation of the lawyers than the ancient Germans. *Lucius Florus, Hiſt. Rom. l.* IV. *c.* 12. § 37, ſays, *Nihil illa cæde Variana cruentius: nihil inſultatione barbarorum intolerantius, præcipuè tamen in cauſſarum patronos. Aliis oculos, aliis manus amputabant: unius os ſutum, reciſa prius lingua, quam in manu tenens barbarus: Tandem, inquit, vipera ſibilare deſiſte*, i.e. 'Never was any defeat more bloody than that of Varius, nothing more ſavage than the inſults of the barbarians; eſpecially towards the pleaders of cauſes. Of ſome they plucked out the eyes, and cut off the hands of others: they ſewed up the mouth of one of them, having firſt tore out his tongue, which a barbarian holding up in his hand, ſarcaſtically ſaid, "Now ceaſe to hiſs, viper." Among the ancients, the character of a wicked lawyer has been expoſed by Ammian. Marcell. *lib.* XXX. *c.* 12. *Cicero pro Roſc. Amer. c.* 20. *Seneca de ira, l.* I. *c.* 7, *l.* III. *c.* 37. *Petron. in Satyr.* And, among the moderns, ſee *Ziegler in rabul. A. Fritſch in advoc. peccant.* and the famous Italian profeſſor of law, Aurel. di Gennaro's treatiſe *delle vizioſe maniere del defender le cauſe nel foro*, 1745.

fiſh;

fiſh, moſt of which are of the ſalt-water ſpecies, in a ſort of white loam. The ſoil contains but a ſmall quantity of chalk. Theſe fiſhes are moſtly well preſerved, their bones being intire, and, frequently, even their ſcales. They chiefly conſiſt of the Sarda minor, pike, ſoals, thornbacks, the Hirundo marina, a flying fiſh, pearch, the ſcarus, and gudgeon.

Beſides theſe, near Bolco are found crabs, large oyſter-ſhells, and petrified leaves of the Lonchys aſpera. Other petrifactions.

Zannichelli, a celebrated Venetian apothecary, in the year 1721, publiſhed a treatiſe dedicated to P. Bonanni a Jeſuit, intitled *Lithographia duorum Montium Veronenſium vulgò di Boricolo et di Zoppica dictorum.* The moſt remarkable petrifactions found in thoſe mountains are the *Oſtrea maxima rugoſa, lapides lenticulares majores levigati, Conchitæ, Cochleitæ, Turbinitæ, Numiſmata ſive Lapides frumentarii,* &c.

In the neighbourhood of Bognolo are found Coralloides, Oſtrea, Numiſmata majora, Tubulitæ inſtar Cornu Ammonis in ſe revoluti, Cochleitæ and Buccinitæ. Petrified corallines are likewiſe dug up in Monte di Soave.

Near Ronca are found *Conchitæ læves, tranſverſim minutiſſimè ſtriati,* together with other ſpecies of the ſame, *Tellinitæ, Strombitæ læves, Strombitæ muricati & ſtriati,* &c. *Turbinitæ faſciati, Turbinitæ faſciati & ſtriati, Turbinitæ muricati, Turbinitæ muricati & in orbe ſuperiore faſciati, Turbinitæ faſciati, & punctículati, Turbinitæ faſciati & echinoſi, Turbinitæ heptangulares variis ſtriis aſperati, Turbinitæ alii multangulares ſtricti, Muricites marmoreus roſtro incurvato, Muricitæ leviter ſtriati, partim roſtri curvi, partim auriti, majores & minores, Murex marmoreus auritus rufeſcentis coloris, oſtreum bivalve rufeſcentis coloris, Cochleitæ læves, Buccinitæ læves, Chamæ coloris cinerei tranſverſim ſtriatæ, Purpuritæ echiniformes, Coralloidæ, Madre poræ, Numiſmata ſc. Lapides frumentarii,* &c.

In ſeveral other parts of the territories of Verona are found *Conchitæ, Pectinitæ auriti, Pectinitæ ſulcis latiſſimis inſigniti, Pectines ingentes ſtriis craſſioribus rugoſi, Pectunculitæ minutiſſimè per longum ſtriati, Pectunculitæ Liſteri, Pectunculi per longum & tranſverſum ſtriati, Tellinitæ, Cochleæitæ leves marmorei,* together with other ſpecies of them, *Cornua Ammonis, Nautilus in marmore rufeſcenti, Odontopetræ, Coralloides, Lapis frumentarius ſc. juxta Langium Semen fœniculi, Lapis Lyncius ſc. Belemnites, Alcyonia varia, Strombi, Lapides lenticulares, Purpuræ marmoreæ, Turbines in longum undati & eleganter minutatim in tranſverſum criſpati, Turbinitæ per longum & tranſverſum ſtriati,*

ati, *Fungi*, *Modioli & Lapides Amygdalam referentes*, *Muricitæ auriti*, *Chamæ dentatæ Buccinitæ*, *Bucarditæ*, which the country people call *tortelli*; theſe are bivalves, and nearly in the form of a heart, *muſculi*, *oſtreum bivalve imbricatum*, *oſteocollæ cretaceæ variæ ſpecies*, *cancri variæ magnitudinis*, *Lentiſci folia*, and other petrified leaves, as alſo, *Echinitæ Spatagoides nudi*, &c. beſides *Miſchio de Brentonico* and *Giallo di Torri*.

The country about Verona produces ſeveral other ſpecies of good marble beſides thoſe called Miſchio di Brentonico and Giallo di Torri; and ſpecimens of all theſe are to be ſeen in many of the churches in this city.

VERONA, May 2, 1730.

LETTER LXX.

Account of VICENZA.

SIR,

Country. THE diſtance from Verona to Vicenza is thirty Italian miles: The road lies through a ſtony but fertile and pleaſant country.

The city. Vicenza contains a great many elegant and beautiful buildings, and the tops of ſeveral of them are ornamented with ſtatues; particularly thoſe in the piazza or area before the council-houſe. This piazza makes ſuch a grand appearance that it only wants fountains to make it a Piazza di Novona in miniature. After this city fell under the Venetian yoke, they erected here, as in other conquered cities, the arms of St. Mark on a lofty pillar, which are a winged lion. On another pillar of the ſame kind ſtands the image of our Saviour.

Council-houſe. The council-houſe called il Palazzo della Ragione has a very ſpacious hall; but it is not kept in good order. In the criminal court is a picture repreſenting the final judgment, painted by Titian. In another part of this palace is the ſtory of Noah's drunkenneſs, *&c.* painted by Paris Bardone. This large edifice contains ſeveral other fine paintings; but moſt of them are diſpoſed in an improper light.

Academia Olympico. There is in this city an academy or literary ſociety ſtiled the Olympici, whoſe deſign is chiefly the improvement of

the

the Italian language. The academians hold their meetings in a theatre built by the celebrated Palladio; which is very well worth a traveller's notice for its admirable conſtruction. It is but very ſeldom uſed as a theatre; the opera of Sophoniſba being the only one that has been exhibited in it. The perſpective of the ſtage is admirable, and it is decorated with ſtatues of the Roman emperors and philoſophers. The parterre or pit is likewiſe adorned with ſeveral ſtatues, and the ſeats are diſpoſed after the manner of the ancient amphitheatres. Curious theatre.

As for the ruins of the ancient Roman theatre, not long ſince ſhewn in the Pigafetti and Gualdi gardens, nothing is now to be ſeen of them, an houſe being built on the place where it ſtood. Roman theatre.

In the Campus Martius without the city is a triumphal arch built from a deſign of the abovementioned Palladio, in imitation of the ancient ſtructures of that kind. Formerly the yearly fair, which laſts from the 15th day to the end of October, was held on the Campus Martius; but for ſome years paſt it has been removed into the city. Triumphal arch. Campus Martius.

In count Montenari's houſe is a hall finely painted, a great deal of curious ſtucco work, and a ſmall gallery of ſelect pictures. Montenari palace.

The palace of count Chiragado ſtands in a large area, and is an elegant piece of architecture. Chiragado palace.

In count Wale's houſe where Frederic king of Denmark lodged as he paſſed through Vicenza, is a good collection of fine pictures. Count Wale's houſe.

The city of Vicenza is of no extraordinary extent; however there are ſuppoſed to be in it fifty-ſeven churches, convents, and hoſpitals. The cathedral affords nothing worth a traveller's notice. Number of convents, &c.

The Dominican church deſerves ſeeing on account of the high altar, and the inlaid Florentine work on the Palliotto, which repreſents the annunciation, the inſtitution of the Lord's ſupper, and the reſurrection of Chriſt. The other ornaments of the altar, conſiſting of flowers and ſtatues, are alſo executed with a maſterly hand. Here is a piece of painting repreſenting the adoration of the eaſtern *magi* by Paolo Veroneſe. Dominican church.

On the front of St. Barbara's church the following inſcription is to be ſeen: St. Barbara's church.

Senio fatiſcens Eccleſia
V. Kal. Mart. A. MDCXCV. horrendis motibus
Univerſâ nutante Urbe
Propemodum excuſſa
E ſitu ac ruderibus elegantior exſurgit
A. MDCCII.

'This church, being almoſt ruinous by length of time, 'was, on the 25th of February 1695, when the whole city 'ſhook by the terrible concuſſions of an earthquake, almoſt 'demoliſhed, but roſe from its ruins with greater beauty and 'elegance in the year 1702.'

S. Maria in Campagnano.

The cieling and ſeveral chapels in the church di S. Maria in Campagnano were painted by Pordenone.

The Theatines church has been lately rebuilt.

Mons Pietatis.

The Mons Pietatis is a ſuperb edifice, and has an excellent library opened for the uſe of the public.

Madonna in Monte.

Without the city is the church of the Madonna in Monte, which has a good front, and is covered with votive pieces.

Remarks on a piece by Paul Veroneſe.

There is a picture, painted by Paul Veroneſe, in the refectory of this convent, repreſenting pope Gregory the Great ſitting with ſeveral pilgrims at table, where our Saviour alſo is preſent. Though this piece be finely executed, the invention is very abſurd; for the pope ſits at the upper end without his triple crown, and next to him Chriſt is repreſented without any particular ſymbol or mark of diſtinction. The next is a cardinal, and on the other ſide is another cardinal with a large pair of ſpectacles on his noſe. A page dreſſed in the Spaniſh manner waits at table with a dog under his arm. Under the table a cat, a monkey, *&c.* are repreſented. The mountain on which this church and the convent to which it belongs are built yields a very agreeable proſpect, which extends as far as Padua. For the convenience of the uſual proceſſions, and of pilgrims, a large aſcent by ſteps has been made up the acclivity of the mountain. At the beginning of the aſcent in the valley, a triumphal arch is erected; and on the left-hand of it is a ſtatue of the virgin Mary.

Situation. Fertile country.

Vicenza lies between two mountains in a large plain; and the territory belonging to it on account of its fertility is generally called the garden and ſhambles of Venice. The meadows about Vicenza are watered by the little rivers Leogra, Loroto, Aſtignello, Debita, Retone, and Tribualo: and the rivulet

vulet Bachiglione runs through the middle of the city. The fineſt garden at Vicenza is that of count Valmarano, which, indeed, for its ſituation, hedges, viſta's, arbors, and beautiful walks, may be reckoned one of the nobleſt in Italy. A covered walk of cedar and orange-trees planted alternately, which is above two hundred common paces in length, is particularly admired. On one ſide of it is a broad canal well ſtocked with large barbels and other fiſh, which at the ſound of a pipe immediately appear in great numbers on the ſurface in order to be fed. Over the entrance into the garden, on the Verona ſide, is the following inſcription:

Si te ingredientem graviores fortè
Huc uſque inſecutæ ſunt curæ,
Eas velint nolint procul
Nunc ut abeant facito;
Hilaritati namque & genio
Pars hæc potiſſ. dicata eſt.

Cedros hoſce qui dempſerit
Floreſve carpſerit
Is ſacrilegus eſto,
Vertumnoque & Pomonæ,
Queis ſunt ſacri,
Pœnas luito.

Civis, Amice, Advena,
Qui loci amœnitate cupis oblectarier,
Securus huc ingredere
Teque largiter recrea.
Nullus intus canis,
Nullus Draco,
Nullus falce minaci Deus,
Omnia ſed tuta benignéque expoſita.
Sic voluit Comes LEONARDUS VALMANARA
Hortorum dominus,
Modeſtiam quòd tuam & continentiam
Cuſtodem forte fidat opportunum.
Anno MDXCII.

'If corroding cares have haply followed thee thus far, 'though they be loth to leave thee, diſpel and baniſh them 'away. This place is more particularly dedicated to genial 'mirth and feſtivity. Whoever ſhall damage theſe cedars,

'or crop a flower, let him be accounted a ſacrilegious per-
'ſon, and be puniſhed to appeaſe Vertumnus and Pomona,
'to whom they are conſecrated.

'Native, friend, or ſtranger, who deſireſt to amuſe thy-
'ſelf with the rural charms of this place, thou mayeſt ſe-
'curely enter theſe gardens deſigned for pleaſure and recrea-
'tion. Here is no fierce dog, no frightful dragon, no dei-
'ty with his threatening weapon; but every thing here is
'freely and without danger expoſed to thy view. Such is
'the pleaſure of count Leonarda Valmanara, the owner of
'the gardens, who relies on thy modeſty and good breeding,
'as ſufficient to guard the place from any outrage.

Wine. This country produces plenty of excellent wine, which is particularly celebrated for its lenient quality in the pains of the gout.

Vindictive temper of the Italians, and particularly of the people of Vicenza. The inhabitants of Vicenza are charged with being of a more vindictive temper than the reſt of the Italians; on which account they are commonly called Gli aſſaſſini Vicentini; *i. e.* 'Theſe Vicentian aſſaſſins.' This is certain, that travellers, and eſpecially the Germans, who have here the character of being hot and quarrelſome, ſhould be very careful in every part of Italy to avoid diſputes, and eſpecially with the poſtillions, and other perſons of the lower claſs; for the deſire of revenge is ſuch a predominant paſſion in them, that they have been known to follow a traveller ſix or eight ſtages to watch an opportunity of gratifying their malice and revenge.

Open violence, indeed, is little to be apprehended from them, on which account the danger is the greater.

Omne animal timidum crudele.

'Cowards are always cruel.'

Murder is looked upon in Italy in a very different light from what it is in other countries. If a robbery has been committed, either in the ſtreets or on the market-place, in any of the towns of Italy, and the people are alarmed to ſtop the thief, there is always aſſiſtance at hand to purſue the criminal; but, upon crying after a murderer, no body offers to ſtir; and the aſſaſſin ſaves himſelf by flying unmoleſted to a church, convent, or other aſylum, where, to the great honour of the clergy be it ſpoken, the villain receives all poſ-

ſible

ſible aſſiſtance that he may eſcape the hands of the civil power. I remember a poſtillion who once drove me was treacherouſly ſtabbed at the poſt-houſe of Piſtoia; and, though the fact was committed in the preſence of more than ten perſons, not one of them ſtirred a foot to ſeize or purſue the murderer.

The meaneſt citizens of Vicenza, in ſigning contracts or other deeds, add to their name the title of Comte Vicentino, or count of Vicenza, an empty piece of pride, which they derive from an anſwer, as is pretended, given by Charles V. who, when he was at Vicenza, to get rid of the importunate ſolicitations of ſeveral of the rich citizens, to grant them the title of counts, ſaid in jeſt, Todos Contes; * 'I make 'you all counts.'

M. della Vale, an ingenious apothecary, who lives on the Piazza, has a curious collection of petrifactions; and eſpecially of Verona petrified fiſhes. Thoſe who are fond of theſe natural curioſities may collect, in many places of the diſtrict of Vicenza, *Pectunculi ſtriati*, *Echini* and *Chelonites*; and particularly on the chalk-hill, as it is called, are found *Conchitæ bivalves*, *Tellinitæ*, *Muſculitæ*, *Buccinitæ*, *Turbinitæ per longum & tranſverſim ſtriati*, *Pectinitæ auriti*, *Pectinitæ cum ſtriis latiſſimis diſtincti*, *Pectunculi leviter ſtriati*, *Echini*, *Cochleites*, *vertebræ piſcium*, &c. Beyond the Capuchine mountain, near Schium, towards the north-eaſt and on the borders of Trent, are found the Echinitæ diſcoidei, Chelonites, Pectines, and Gagates.

Beyond Schium, farther north, in a mountain called il Monte Summano, medals, and other remains of antiquity, have been dug up. Some derive the name of this hill from its height; but others from a temple of Pluto, the ruins of which with the following inſcription, as it is ſaid, are ſtill to be ſeen there: *Plutoni Summano aliiſque Diis Stygiis* †, i. e. 'To Pluto of Summanus, and the other infernal deities.' A fragment of an altar conſecrated to Pluto Summanus, placed in the church of S. Maria in Monte, is mentioned by

* As Charles V. did not ſettle any revenue on the burghers of Vicenza to maintain their imaginary dignity, the following proverb is not improperly applied to them:

Permultos Comites Vicentia nutrit egenos.

'As poor as a count of Vicenza.'

† *Vid. Fabrett. Inſcript. p.* 87.

Gruter,

Gruter, *T.* I. *p.* 1015. *n.* 7. Macrobius and Capella *de Nupt. Philolog. lib.* ii. ſuppoſes that Summanus was put for *ſummus*, or *Princeps Manium*; i. e. 'The chief of the Manes.' But Summanus has not been demonſtrated to be a ſurname of Pluto; and perhaps thoſe two names may imply two different deities. Ovid, who thoroughly underſtood the heathen mythology, is himſelf at a loſs what to make of the god Summanus; for he ſays, in his *Faſti, lib.* vi. *v.* 731,

Reddita, quiſquis is eſt, Summano templa feruntur
Tunc cum Romano, Pyrrhe, timendus eras.

'It is ſaid, that temples were firſt erected to Summanus, 'whoever he be, when Pyrrhus grew formidable to the 'Romans.

The diſtance from Vicenza to Padua is eighteen Italian miles. The road lies through a fertile, well-cultivated plain. Paſſengers may go from one city to the other by water; but the paſſage is very tedious, being no leſs than ſixty Italian miles by reaſon of the winding of the river.

VICENZA, May 3, 1730.

LETTER LXXI.

Account of the City of PADUA.

SIR,

Padua. THE Paduans boaſt, that the republic of Venice owes its origin and riſe to their city. But it is now ſome centuries ſince Padua has been brought under the Venetian yoke, which has occaſioned it greatly to decline from its former ſplendor; ſo that at preſent it hardly contains forty thouſand inhabitants *.

Number of its inhabitants.

Univerſity. The univerſity erected here by the emperor Frederic II, with a view of prejudicing that of Bologna, is in a very de-

* The number of inhabitants at Breſcia is computed to be thirty-five thouſand.

clining

clining ſtate; for the number of ſtudents at preſent ſcarce amounts to four or five hundred. This is in a great meaſure owing to the neglect of checking the extravagant licentiouſneſs and inſolence of the ſtudents, which formerly roſe to ſuch extremities, that no one could walk the ſtreets after duſk without being obnoxious to their inſults, which they practiſed with impunity. The watchword of thoſe deſperadoes in their nocturnal excurſions was, *Qui va li?* i. e. 'Who goes there?' Hence they came to be called *Quivaliſti*. And, though their enormities are very much decreaſed with their numbers, yet diſcreet people generally take care not to be out in the night at Padua.

In the year 1722 ſuch a tumult happened here in the daytime, that a ſyndic and four ſtudents were ſhot by the *ſbirri*. As theſe officers exceeded their commiſſion, ſeveral of them were hanged, or ſent to the galleys, that the ſtudents might have no cauſe, or pretence, to forſake the univerſity. An inſcription was alſo ſet up in the place where the tumult began, as a memorial of the ſatisfaction given to the ſtudents on that account. It is not above two years ſince count la Roſa loſt his life in the ſtreets of Padua in the night.

When a proteſtant traveller dies at Padua, he is buried without any difficulty either in a church or a convent, if he has only taken care to be matriculated in the univerſity. Proteſtants buried in churches.

The college is called il Palazzo degli Studii, and is adorned with great numbers of ſtatues of the moſt celebrated perſons educated there with proper inſcriptions. The anatomy-ſchool has ſix galleries round it, for the conveniency of ſeeing the diſſections; but it is ſo dark, that thoſe operations are performed in it by candle-light. Here are no ſkeletons to be ſeen; but the profeſſors of phyſic have ſeveral in their reſpective houſes. The phyſic-garden has very few equals; and the diſpoſition of the plants is very elegant and convenient. It was founded by Franciſcus Bonæfidei, who was the firſt profeſſor of botany at Padua, and died in the year 1658. Phyſic-garden.

Over the entrance are the rules preſcribed to thoſe who frequent this garden, with the penalties for diſobeying them, *&c.*

The ſuperior advantages which this garden has enjoyed above moſt other phyſic-gardens is, that Guilandini, Cortuſo, Alpino, Veſling, and other celebrated botaniſts, have ſucceſſively had the ſuperintendency of it. Veſling was a native of Minden in Weſtphalia, and was honoured by Ottavio Ferrari with the following epitaph:

JOANNI

JOANNI VESLINGIO, Mindano,

Naturæ verique ſcrutatori ſolertiſſimo, qui ſapientiæ, atque exoticarum ſtirpium ſtudio Ægypto ac Syria peragrata ab Veneto Senatu rei herbariæ & corporum Sectioni præfectus, eum Latinitatis & Græcæ eruditionis cultum multis artibus circumfudit, ut illic naturæ ludentis pompam æmularetur, hic ſpectaculi diritatem Orationis dulcedine deliniret, ut quantum oculi paterentur, tantum ſibi aures placerent. Demum laboribus fractus dum miſeræ plebi gratuitam operam præſtat, noxio contactu vitam publicæ Saluti impendit. Jo. Pueppa Socero B. M. P. Anno MDCLV.

'To the memory of John Veſling, a native of Minden, 'a moſt indefatigable ſearcher after truth, and into the works 'of nature, who, for the improvement of his knowledge, 'and his ſkill in botany, having travelled all over Egypt 'and Syria, was afterwards, by the ſenate of Venice, ap'pointed profeſſor of botany and anatomy, and ſet forth 'thoſe demonſtrative ſciences with all the ornaments of 'Greek and Roman eloquence; ſo that, in the former, he 'imitated the exuberance and flowery pride of nature; and, 'in the latter, he ſoftened the horror of anatomical opera'tions by the harmony and ſweetneſs of his accents, which 'pleaſed the ear no leſs than the diſſections ſhocked the eye. 'At length broken by care, and aſſiduity in his profeſſion, 'whilſt he was attending the poor without fee or reward, 'he contracted a fatal diſeaſe, and thus laid down his life in 'the ſervice of the public. John Pueppa erected this mo'nument as a mark of his affection to his worthy father-in'law, in the year 1655.'

The Moroſini garden in the Bronta Vecchia deſerves the notice of thoſe who admire orangeries and exotic plants.

The Franciſcan church is one of the moſt remarkable places at Padua. It is dedicated to S. Antonio di Padua. This celebrated patron ſaint was born at Liſbon in the year 1195, and died in the year 1231. Several books are publiſhed, giving an account of his life, and the great miracles performed by St. Antony, all uſhered in with the licence and approbation of the ſuperior clergy; though many paſſages in thoſe books cannot be read without offence. Indeed ſeveral Roman-catholics would look upon them as the fictions of heretics, were it not manifeſt from their own books that nothing is falſely charged upon them with regard to this

ſaint.

ſaint. The patronage of St. Antony is certainly worth all the endeavours that a good catholic can be at to obtain it, as it is not limited to this ſhort life, but extends to the day of judgment, with an efficacy not inferior to that which the ſcripture attributes to our bleſſed Saviour only *. Fini, an Italian poet, has thus expreſſed his confidence in this ſaint:

Che fo? che penſo? al perentorio eſtremo,
Al noviſſimo di mi chiama il fato,
Con proclama di Morte io ſon citato
Del' alte Rote al Tribunal ſupremo.
O gran punto! ô gran punto! io gelo, io tremo,
E placitar già ſento il mio peccato;
Vieni Antonio, e per me fà l'Avuocato,
Se tu tratti la cauſa, io più non temo.
Io temo ben delle mie colpe il ſio,
E perche reo nel gran proceſſo io ſono
Del' eterne Giuſtitie io temo il Dio.
Mà ſpero al fin de la Pietà nel trono
S'hò la lingua d' Antonio in favor mio,
Segnatura di gratia e di perdono †.

'Alas! what ſhall I do, and whither rove my thoughts? 'Fate calls me to the laſt day. I am ſummoned by death 'before the ſupreme tribunal of heaven. O important cri- 'ſis! O weighty concern! I ſhiver and tremble when I 'conſider what pleaſure I took in ſin. Come, O bleſſed 'Antony, and be thou my advocate; if thou doſt but 'plead my cauſe, I ſhall no longer fear. 'Tis true, I fear 'the puniſhment due to my ſins; I fear the divine juſtice, 'as I ſhall be found guilty before the throne of God: but I 'hope to find mercy at laſt if Antony's tongue be employ- 'ed in my favour, as it is the ſeal and pledge of pardon and 'forgiveneſs.'

The chapel of this ſaint is almoſt covered with votive pieces, &c. for the cures and other favours obtained by his interceſſion; and among the reſt is the following inſcription:

*The devotion of the Paduans to this ſaint is ſuch, that the beggars do not aſk alms for God's, but for St. Antony's ſake; and, among the votive tables, one of them has the following inſcription: *Exaudit S. Antonius, quos non exaudit Deus*; 'Thoſe whom God himſelf does not hear, St. Antony 'hears.'

† *Vid. Relazioni del gran Santo di Padova Antonio, e dell' alte ſue maraviglie, di Lelio Mancini. In Padova* 1634.

Viator,

Viator, aſpice novum portentum,
ne mirere,
Adſunt ſimilia ſæpè & frequentia,
At venerare.
Veneti maris unda incautum Livium
Decennem rapuit,
Inſcio Patre
Alienum, non filium conquerente,
Bis horæ ſpatio tectum.
Pietas ſervatum voluit.
Cur dubitas?
Ignis, Mare, Ferrum,
Cætera occurrentia mala,
Omnia Sancto cedunt.
Zacharias Pontinus Pater
Tanti muneris memor
Tanto Sancto poſuit.
1645. *Kal. Auguſti.*

'Traveller, behold a new prodigy; yet wonder not, but 'adore the ſaint who often works ſuch miracles amongſt us. 'Livio, a boy of ten years of age, careleſly playing on the 'ſhore of the Adriatic ſea, was waſhed away by the waves, 'while his father, knowing nothing of this accident, unex-'pectedly found his ſon, whoſe devotion to the ſaint had 'miraculouſly preſerved him two hours under water. Doſt 'thou doubt of this? Even fire, water, the ſword, and 'every diſeaſe own the power of the ſaint. In memory of 'this great mercy to his ſon, the father, Zachary Pontano, 'hung up this votive table to ſo great a ſaint on the 1ſt day 'of Auguſt, 1645.'

Rich chapel of this ſaint.

In this ſaint's chapel I ſaw burning above fifty large ſilver lamps, and one of gold, together with two very large ſilver candleſticks ſtanding on white marble pedeſtals. The walls are embelliſhed with admirable baſſo-relievo's by Tullio Lombardo, Antonio Lombardo, Giacomo Sanſovino, and Gieronimo Campagna. St. Antony's ſarcophagus is of ſerpentine, and lies under the altar. The altar is adorned with ſeven angels of bronze, caſt by Aſpetti, and likewiſe with ſome exquiſite ſculpture; and indeed the chapel, in every reſpect, has but few equals. On one ſide of it are ſhewn two wax flambeaux, eight or nine inches in diameter, which are fixed

fixed in an iron-work; these are said to have been offered by a treacherous Turk, with a design to blow up the chapel by means of fire-works concealed in them. But it seems St. Antony prevented the calamity: for, these flambeaux being lighted, he cried out aloud three times from his coffin, that they should be put out again; which occasioned a farther examination of the flambeaux: and thus the villanous plot was discovered. We were entertained with such another story of a powder plot at Loretto. St. Antony's remains is said continually to emit a most fragrant perfume, which is chiefly smelt at a crevice behind the altar. The saint's tongue is kept with great devotion in a glass vase in the vestry, and very fervent prayers are offered up to it. St. Antony's tongue.

Here is a vast treasure of silver candlesticks, crucifixes, gold chalices, pyxes, and several reliques belonging to the chapel. Treasure.

Opposite to St. Antony's chapel is that of St. Felix, in which are some paintings in *fresco* by the famous Giotto of Florence. St. Felix's chapel.

Under a marble bust near St. Antony's chapel is the following epitaph by Ottavio Ferrari:

CONSTANTINO DOTTORIO,

Ingentis animi juveni, qui in Dalmatia militiam auspicatus, flagrante Cretico bello illuc transiit, & memorabili Urbis obsidione strenui & maximè pugnacis nomen implevit; nam pro vallo excubans, crebrisque in hostem eruptionibus, non uno vulnere decorus, terrâque tormentorum impetu excussâ penè obrutus & propè oculis captus, cum illi Senatus emeriti decoris præmium Tarvisii armorum regimen obtulisset, honesto otio labores ac pericula præferens, dum quotidie pectus mortis capax hosti objicit, glande trajectus mortalitatem magis finivit quàm vitam. Julius Parens desolatissimus, quod accipere debuerat, posuit. Ann. M.DLCXX.

'To the magnanimous youth Constantio Dottori, who, 'having served his first campaign in Dalmatia, afterwards 'distinguished himself in the Cretan war, and acquired the 'reputation of a brave and intrepid soldier at the memorable 'siege of the city of Candia; being posted before the trenches in the frequent sallies made by the enemy, he received 'several honourable wounds, and almost lost his sight, being in a manner buried under-ground by the springing of a 'mine. The senate, as the reward of his valour, offered him 'an honourable post; but he, preferring hardships and dan-

'gers

'gers, even to honourable leiſure, continued in the army, 'where he intrepidly expoſed himſelf to the fire of the ene- 'my. He was at laſt ſhot by a muſket-ball, and thus finiſh- 'ed his mortal courſe rather than his life. Giulio, his af- 'flicted father, erected this monument to his ſon, who 'ought rather to have performed this laſt office to his father. '1670.'

choir. In the choir are ſeveral braſs baſſo-relievo's of ſcriptural hiſtory, executed agreeable to the ſubjects they repreſent. Among theſe, Sampſon dying under the ruins of the idola- trous temple cannot be ſufficiently admired. The artiſt that made them was Vellano, a native of Padua, who was a diſ- ciple of Donatello. The ſtalls in the choir are alſo worth ſeeing, being adorned with inlaid figures and ſculpture.

Great altar. Near the high altar, on the left-hand in going up to it, is a bronze candleſtick, of a very extraordinary ſize, and in- comparable workmanſhip. On the altar ſtand ſix ſilver candleſticks, near ſix feet high, and in the middle a cruci- fix of the ſame metal, which is much taller. Behind the altar, which is inſulated or detached from the wall, a chapel has been built, meerly as a repoſitory for reliques.

Chapel of St. Francis. St. Francis's altar is remarkable for the delicacy of the workmanſhip in *pietre commeſſe*. It is alſo adorned with four black marble pillars, and two ſtatues of white marble; one repreſenting charity, the other grief. Among the many ſu- perb mounments in this church, that of Catterino Cornelio is one of the moſt remarkable: the epitaph was compoſed by the celebrated Ottavio Ferrari:

D. O. M. CATTERINO CORNELIO.

Andreæ Parentis ſummi Ducis impreſſa ſanguine veſtigia inſiſ- tens, omnes honorum gradus emenſus, Dalmatiæ, dein Cretæ cum ſumma poteſtate Legatus, triennium obſeſſa metropoli, manu, conſilio, exemplo nutantia fata, & ſummum Urbis diem moratus eſt; ſed dum in propugnaculo maximè hoſtibus infeſto dies noctesque excubat, ollæ incendiariæ fulmine cœlo aſſertus eſt, Inſularum no- biliſſimæ una in cineres collapſæ rogo funeratus. Federicus Cor- nelius Fratri incomparabili H. P. P. Ann. M.DC.LXXIV.

'Sacred to God the greateſt and beſt of beings, and to 'Catterino Cornelio, who with hereditary courage treading 'in the ſteps of Andrew his illuſtrious father, having paſſed 'through all military degrees, behaved with univerſal ap- 'plauſe

'plauſe as commander in chief in Dalmatia; afterwards he 'defended Candia for the ſpace of three years, and by his 'conduct, courage, and example, retarded the taking of 'that tottering city; but being poſted in a baſtion which 'greatly annoyed the enemy, while he exerted himſelf night 'and day with indefatigable ardour, he was removed to hea-'ven by a red-hot bomb-ſhell, and buried in the ruins of 'the moſt magnificent houſes, which were demoliſhed at 'the ſame time. To his heroic brother, Frederico Corne-'lio erected this monument in the year 1674.'

In the chapel of the Holy Sacrament is to be ſeen the tomb of Eraſmus Gattamelata, with an image of him in armour. The equeſtrian ſtatue with which the republic of Venice has honoured the memory of this general is the work of the celebrated Donatello, and ſtands on the area before this church. Oppoſite to Eraſmus lies his John Antony Gattamelata, who, according to his epitaph, was not inferior to his father in military glory.

Monument of two brothers.

In St. Joſeph's chapel is a beautiful monument of two brothers, of the family of Marchetti: it is of white marble, and adorned with ſtatues. The deceaſed are highly celebrated in the epitaph, which is very extravagant, for their profound knowledge in phyſic and anatomy, their ſkill in ſurgery, *&c. &c.*

Here is alſo a beautiful tomb of Pius Capiliſtius, a Venetian general, who died in 1557.

Tomb of Ottavio Ferrari.

Ottavio Ferrari, a profeſſor in the univerſity of Padua, and celebrated for his many learned works, lies buried between the chapels di S. Felice and del Croſifiſſo. His monument is ſo magnificent, that few learned men can boaſt of the like. His epitaph is as follows:

OCTAVIO FERRARIO MEDIOLANENSI in quo ornando & extollendo magni Reges & Principes certarunt. Veneta Reſpublica præter alia decoramenta bis mille florenorum honorario auxit. Ludovicus Magnus, Francorum Rex, ſponte aureorum quingentorum annuorum congiarium diu induſit. Chriſtina Auguſta equeſtri inſigni extulit. Ille Regum opes ac munera animo æquans, facundiâ, fide, & conſilio invidiam aut vicit, aut gloriæ incitamentum habuit. Septem & quadraginta annos cum admiratione publicè auditus eſt. Quinto & ſeptuageſſimo obticuit, quamdiu litteris honor conſtabit ſcriptis apud poſteros locuturus. Julius Ferrarius P. B. M. P. Anno MDCLXXXIV.

'To the memory of Ottavio Ferrari of Milan, whom 'great monarchs and Princes ſtrove with emulation to ho-'nour and prefer. The republic of Venice, beſides other 'honours, ſettled a penſion of two thouſand florins on 'him. Lewis the Great, king of France, long favoured 'him with a yearly penſion of five hundred louis-d'ors. 'The auguſt Chriſtina, queen of Sweden, conferred on him 'the order of knighthood. His exalted ſoul equalled the 'wealth and munificence of kings; and by his eloquence, 'fidelity, and wiſdom, he either conquered envy, or made 'it an incentive to glory. His public lectures were heard 'with admiration for forty-ſeven years. In the ſeventy-fifth 'year of his age death ſilenced his harmonious tongue; but 'he will ſpeak in his writings to poſterity as long as learn-'ing is honoured and eſteemed. This monument was erected 'by Giulio Ferrari, as a mark of his tender affection to the 'beſt of parents, in the year 1684.

Not far from this is the following epitaph on count Sicci's tomb.

Monument of count Sicci.

COMITI HORATIO SICCO

Patr. Pat. qui avitam gloriam fortibus geſtis æmulatus, in propugnaculo Viennæ à Turcis obſeſſæ ſagittâ transfixus, cuniculi ruinâ penè obrutus, demum plumbeâ glande trajectus Urbis, Imperii, & Religionis victima concidit, à Leopoldo Auguſto, cujus in aula adoleverat, elogio Chriſtiani Herois decoratus. Vincentius Paſchalicus Patr. Venet. H. M. P. Anno Sal. MDCLXXXVI.

Hac itur Elyſium.

'To count Horatio Sicci, a nobleman of Padua, who, in 'warlike exploits emulating the glory of his anceſtors, was 'dangerouſly wounded by an arrow in the defence of Vien-'na, when beſieged by the Turks, and was afterwards al-'moſt buried by the ſpringing of a mine; at length being 'ſhot by a muſket-ball, he fell a glorious victim to the city, 'the empire, and religion, and was honoured by the empe-'ror Leopold, in whoſe court he had been educated, with 'the elogium of being a Chriſtian hero. Vincenzo Paſ-'chali, a nobleman of Venice, erected this monument in 'the year 1686.

'By ſuch brave actions patriot heroes mount
'Ætherial heights, and find the way to heav'n.'

The celebrated ſculptor Auguſtino Zottò has ſhewn his ſkill in the monument of Aleſſandro Contareni; under whoſe ſtatue is an inſcription, ſignifying that he was commander

in

in chief of the Venetian fleet againſt Adrian Barbaroſſo, the Turkiſh admiral, &c. &c. Of Alexander Contareni.

Under the ſtatue of the celebrated cardinal Bembo, erected in his church, is the following inſcription:

PETRI BEMBI Cardinalis imaginem Hieronymus Quirinus Iſmaelii filius in publicum ponend. curavit, ut cujus ingenii monumenta æterna ſunt, ejus corporis quoque memoria ne à poſteris deſideretur. Vix. Ann. LXXVI. Menſ. VII. dies XXIX. Obiit XV. Cal. Febr. 1547. Monument of cardinal Bembo.

'Gieronimo Quirini, ſon of Iſhmael, cauſed this image 'of cardinal Pietro Bembo to be publicly erected, that, as 'the monuments of his genius are eternal, the memory of 'his mortal part might alſo be perpetuated to poſterity. He 'lived ſeventy-ſix years, ſeven months, and twenty-nine 'days, and died on the 18th of January, 1547.'

The body of this famous cardinal lies at Rome in the Dominican church, called S. Maria ſopra Minerva, with the following epitaph:

Petro Bembo Patr. Ven. ob ejus ſingulares virtutes à Paulo III. Pont. Max. in Sac. Coll. cooptato Torquatus Bembus poſuit. Obiit XV. Kalend. Februar. 1547. *Vixit annos* 75. *menſes* 7. *dies* 28. His epitaph.

'To the memory of Pietro Bembo, a noble Venetian, who 'for his eminent virtues, was promoted to the ſacred college 'by Paul III. this monument was erected by Torquato Bembo. 'He died January 18, 1547, aged ſeventy-five years, ſeven 'months, and twenty-eight days.'

Cardinal Bembo was a man of learning, and wrote very pure claſſic Latin; but was rather too cloſe an imitator of the ancients, for which he is cenſured by Julius Cæſar, Scaliger, Gaſper Francus, and Lipſius. It is ſaid he was ſo proud of his elegant Latin ſtile, that he would often ſay, he would not exchange it for the dutchy of Mantua. Lanzius, in his *Oratio contra Italos*, and others, charge him with having diſſuaded a friend from reading St. Paul's epiſtles *, and ſays, that he himſelf would never look into the Bible or Bre-

* He might have read the epiſtles in the original Greek without endangering his Latin ſtile. As for the Vulgate and moſt other Latin tranſlations of St. Paul's epiſtles, he might juſtly condemn them as barbarous, without any prejudice to his own character, or that of the inſpired writer; ſo that the charge which this author mentions is no ſign of the cardinal's profaneneſs.

viary for fear of corrupting the purity of his Latin ſtile. It ſeems he wrote ſome very obſcene and licentious compoſitions in his younger days.

Laſtly, near the north-gate of this church is the marble ſtatue of a very learned lady of the Cornara family, with the following panegyric under it:

HELENÆ LUCRETIÆ CORNELIÆ PISCOPIÆ, Joh. Baptiſtæ D. Marci Procuratoris Filiæ Heroinæ, animi celſitudine, pietate, caſtimonia, omni literaturâ & ſeptem linguarum peritiâ ſingulari, cum ab aliis Europæ Magnatibus, tum vel maximè ab Innocentio XI. P. M. perhonorifico diplomate, & ab Jo. III. Poloniæ Rege datis ad eam epiſtolis ſummopere commendatæ, quæ, poſthabitis Virorum Principum connubiis, ante D. Benedicti Antiſtites Deo primum virginitatem vovit, poſt ampliſſ. ædibus in aſceteria & peripatum converſis, ferreis uncis membra, divinis philoſophicisque contemplationibus mentem acriùs exercuit. Demum in celebri Patav. Collegio unico poſt hominum memoriam exemplo Philoſophiæ Lauream adepta, Coronam præuenit, quam ipſi morum innocentiæ augurabatur in cœlo. Obiit Ann. MDCLXXXIV. XXVI. Julii, Ætatis ſuæ XXXVIII.

Cujus Monumentum
Hieronymus Cornelius Frater
Graviore formâ corrigendum curavit,
Epigraphe ſervatâ
MDCCXXVII.

'To the memory of Helena Lucretia Cornelia Piſcopia, the 'illuſtrious daughter of Giovanni Battiſta procurator of St. 'Mark, who, for greatneſs of ſoul, piety, and chaſtity, her per-'fect knowledge of ſeven languages, and every branch of 'polite literature, was honoured with letters of commenda-'tion from ſeveral of the princes of Europe, particularly 'from John III. king of Poland, and a very honourable 'diploma from his holineſs pope Innocent XI. ſhe declined 'many advantageous offers of marriage from perſons of 'diſtinction, devoted herſelf to God at the altar of the 'Benedictines, and, having converted her ſpacious palace 'into a convent, mortified her body with great ſeverity, 'and inceſſantly employed her mind in divine and philoſo-'phic contemplations. Laſtly, ſhe gained the palm of phi-'loſophy at a public act in the univerſity of Padua (of which 'there never was another inſtance in the memory of man) 'and thus anticipated that crown, which her exalted virtue

'and

and ſanctity of manners ſeemed to promiſe her in heaven. She died in the year 1684, on the 26th day of July, aged thirty-eight. Her brother Gieronimo Cornelio cauſed this monument to be altered, embelliſhed with new ornaments, ſtill preſerving the former epitaph, in the year 1727.

This is only a memorial of this extraordinary lady's knowledge in divinity and philoſophy, and her uncommon ſkill in aſtronomy, mathematics, and the languages; her tomb being in the church of St. Juſtina. She was born on the 5th day of June, in the year 1646; and, before ſhe was eleven years of age, took the vow of perpetual chaſtity. On the 25th of June, 1678, ſhe held a public philoſophical diſputation at Padua, where the degree of doctor of phyſic was conferred on her with the uſual ſolemnity. She would likewiſe have been honoured with the ſame degree in divinity, had not cardinal Barbarigo, then biſhop of Padua, prohibited it, under pretence, that by injunction of the apoſtle Paul, in 1 Cor. xiv. 34, no woman was allowed to teach in public. She both underſtood and ſpoke Latin, French, Spaniſh, and ancient and modern Greek, with fluency and elegance. The academy of the Infecondi at Rome elected her as a member, and had a medal ſtruck in honour of her, having on one ſide the buſt of this learned lady, with the following inſcription: Account of her.

Helena Lucretia Cornelia Piſcopia Jo. Bap. Procurat. S. Marci Filia.

And, on the reverſe, a laurel-tree with this legend:

Etiam infœcunda perennat,

Alluding to her perpetual virginity, and her admiſſion into the academy of the Infecondi, as likewiſe to the immortal fame ſhe acquired by her extenſive knowledge and learning.

Anna Maria Schurmannin, who lived in Holland, and was highly celebrated for her learning, and acquaintance with a variety of languages, was contemporary with this lady. She was born in the year 1607, and died in the year 1678*. I have Other learned women.

* When this learned lady's works were become ſcarce, another ingenious perſon of the ſame ſex publiſhed a new edition of them, with this title, *Annæ Mariæ a Schurmannin opuſcula Ebræa, Latina, Græca, Gallica, proſaica,*

have elſewhere (in Vol. I.) taken notice of the three learned ladies at Milan *; and Charles Patin's two daughters I ſhall have occaſion to introduce in the ſequel. That women do not want capacity for literary attainments may be ſhewn from many unqueſtionable teſtimonies †; but the beſt way for ſuch extra-

proſaica & metrica cum animadverſionibus & præfatione Traugott. Chriſt. Dorotheæ Læberiæ, Lipſ. 1749. She was born at Cologn on the Rhine in the year 1607; but, having ſpent moſt of her time at Utrecht, the Dutch claim her as their countrywoman. With no better right has Moller, in his *Cimbria literata*, claſſed her among the Holſtein Literati, only becauſe ſhe had lived for ſome time at Altena, where alſo was printed the firſt part of her work, intitled *Melioris partis electio* 1673. In the year 1678 ſhe removed from Altena to Wiewert, where ſhe died in the ſeventy-firſt year of her age. The motto ſhe choſe ſhews the pious diſpoſition of her mind, *Amor meus crucifixus eſt*; i. e. 'My love is crucified.' The celebrated Dutch poet Jacob Cats, though ſhe rejected his addreſſes, often mentions her with the higheſt praiſes.

* No longer ago than the year 1733, Laura Maria Catharina Baſſis took a doctor's degree at Bologna at the age of twenty-one, and was choſen a member of the academy called *Inſtitutum Scientiarum* in that city. In 1731 I paid a viſit at a place called Warmund, about a league from Leyden, to Mr. Kenemannin, the Arminian miniſter there, and converſed with his daughter Sarah Maria, who, though only in her twelfth year, played a thorough baſs on the harpſichord admirably, had a perfect knowledge of the Bible, was very well acquainted with the heathen mythology, ſpoke French, Engliſh, Spaniſh, High and Low Dutch, and had made a conſiderable progreſs in the Latin language. She ſeems to be but of a weakly conſtitution; and what is moſt remarkable in this lady is, that ſhe has made ſuch an extraordinary progreſs contrary to her inclination and the natural bent of her genius; for ſhe was forced upon theſe ſtudies by her father, only that he might have the honour of having a learned daughter. In the year 1731, I was preſent at Leyden at a divinity lecture on the book of Revelation, held every Sunday by an old woman of a mean condition; ſhe quoted ſeveral paſſages of the Old Teſtament in the original language, and made ſome critical and grammatical remarks on thoſe paſſages. She was commonly called the *Hebrew woman*, on account of her knowledge of the Hebrew language. The freedom with regard to religion allowed in Holland puts the commonalty of both ſexes upon enquiries into thoſe parts of literature, which have any affinity with religion, more than in any other country. In the year 1715, one Teuerhof, a trunk-maker of Amſterdam, uſed to read a lecture three times a week, for ſome hours, on Spinoſa's philoſophy; and among his audience, which moſtly conſiſted of Plebeians and was noted for ſilence and attention, were ſeveral young women. The [illegible] had indeed no great ſtock of learning, but he had an admirable [illegible] expreſſed himſelf with great propriety and clearne[illegible] himſelf, after ſpending ſome hours with this man, [illegible] of *Ingenium vaſtiſſimum*; 'A moſt comprehenſ[illegible]

† Laſt year Donna Mari[illegible], gave an illuſtrious proof that the fa[illegible] the higheſt knowledge and ſkill even [illegible] ought to be the

extraordinary perſons is to imitate the lady of the Cornara family, mentioned above, and keep themſelves ſingle. What Juvenal, in his ſixth ſatyr, ſays of a rich woman, *viz.*

Learned women bad wives.

Intolerabilius nihil eſt, quam fœmina dives,

i. e. 'Nothing can be more inſufferable than a rich wife,'

May poſſibly with more juſtice be applied to a learned lady.

On the one hand, houſhold affairs and the education of children demand an attention and activity incompatible with the love of books; on the other hand, St. Paul's ſaying, that knowledge puffeth up, is eſpecially verified in women. A man, however learned he may be, ſtill finds many others of his ſex who can enter the liſts with him, which checks the riſings of pride; whereas a woman of learning, being a *rara avis*, and with whom very few of her own ſex can come in competition, is infatuated with ſuch extraordinary talents, and ſwells with an inſupportable haughtineſs and conceit.

the moſt abſtruſe. She publiſhed a treatiſe on Algebra with this title, *Inſtituzioni analitiche ad uſo della Gioventa Italiana*, printed in Milan 1749, 2 vol. 4to. Laura Cereta of Breſcia, and Signora Chiara Matraini of Lucca, with the late late marquis de Chatelet, and a thouſand others, were glaring proofs of the vaſt extent of female genius. The fantaſtical queen Chriſtina of Sweden might have ſpared her indecent manner of expreſſing herſelf, as being aſhamed of her ſex. In her travels ſhe had been complimented with above two thouſand harangues compoſed and delivered by perſons celebrated for their eloquence; and yet it ſeems not one of them pleaſed her majeſty. Bourdelet, her phyſician, took upon him to aſk her the cauſe of this ſtrange diſlike to the orations made in praiſe of her; to whom ſhe anſwered, 'I am tired with being always 'entertained with the ſame tune, ſuch as, the illuſtrious daughter of the 'great Guſtavus; the tenth muſe; the Sappho of our age; the orna-'ment of my ſex.' 'Theſe gentlemen' (continued ſhe) 'are at a won-'derful deal of pains in dinning my ears to put me in mind that I am a 'woman; this is what I am but too ſenſible of without all this pother. Such was her contempt for, and the mean opinion ſhe had of, her own ſex. Dr. Argoud of Vienna ſeems to have been aware of this foible of Chriſtina; for he never made uſe of the word Queen throughout his whole ſpeech. Accordingly it was the only harangue ſhe heard with patience; and the author received ſubſtantial marks of her approbation. In drawing a compariſon between her and the moſt diſtinguiſhed heroes, he aſſerted that ſhe not only equalled but ſurpaſſed them all. This piece of [illegible] flattered the vanity of this fantaſtic queen, who affected to be thought to have nothing of her own ſex in her compoſition. See Abbe D'Artigny's *Nouveaux Memoires d'Hiſtorique, de Critique, & de Literature, art.* 26. *Paris*, 1749.

Oratory of the Franciſcans.

In the oratory of the Franciſcan church, of which I am now ſpeaking, are three large pieces of painting in *freſco* by Titian, beſides ſeveral fine monuments belonging to the Corrareſi family. The tower of this church is aſcended by two hundred and fifty ſteps, and yields a charming proſpect all over the adjacent large plain; but at the ſame time it diſcovers the nakedneſs of Padua: for it appears from the top of this high tower that a great part of it is taken up with gardens, *&c.*

Fine proſpect.

Chieſa della Annunciata.

The ſmall church della Annunciata has little remarkable except the painting in *freſco* by Zotti. The oval area near it, called Arena, is thought to have been anciently uſed for exhibiting ſpectacles, like an amphitheatre. The palace built on it is likewiſe of an oval form, and belongs to the noble Venetian family of the Foſcari.

Church of St. Auguſtine.

St. Auguſtine's church belongs to the Dominican monks. The high altar is worth ſeeing on account of its fine ſculpture and inlaid work; and in the choir are ſome tombs of eminent perſonages of the Carrara family, *&c.*

Monument of Charlotta queen of Cyprus and her mother.

Not far from the altar di S. Salvatore are the monuments of Charlotta, a daughter of Jacob king of Cyprus, and of her mother Marietta. The former died in 1480, but the latter in 1503.

Veſtry.

The veſtry-altar is a very grand piece of ſculpture adorned with ſeveral exquiſite white marble ſtatues. Here alſo lie the Buzzacarena family, all with very extravagant epitaphs.

Library.

In the convent are forty monks. Its library is well contrived but not large, and the manuſcripts are kept in a ſeparate cloſet.

Picture of Albertus Magnus.

In the great gallery is ſhewn a cell ſaid to have been that of Albertus Magnus; and under a picture of his, in this convent, is the following diſtich:

MAGNVS hic ALBERTVS Patavi auguſtiſſima proles
Cœnobii ſplendor, palma, corona, decus.

'Behold! Albertus Magnus, the illuſtrious native of Pa-
'dua, the crown, the glory, and ornament of this convent.'

St. Bartholomew's church.

In the church of St. Bartholomew, which belongs to the Benedictine nuns, are ſome good pieces of [illegible] but its other ornaments are mean, and the walls covered only with old tarniſhed gilt leather.

Eüsthauß alla Mira, Casa Golma[illegible] genandt, zwischen Padua und Venedig

26

In the firſt chapel on the left-hand on entering the Capuchin church, lies the celebrated cardinal Commendon, whoſe life has been written by Flechier with all the judgment and elegance which recommend his other biographical pieces. He died in the year 1584, on the 7th of January, in the ſixty-ſecond year of his age: His epitaph has nothing remarkable in it. Capuchin church. Tomb of cardinal Commendon.

The Carmelite church, among other curious embelliſhments, is particularly remarkable for fine ſculpture. Carmelite church.

In St. Andrea Corſini's chapel is the following epitaph on a lady who dropt down dead during the celebration of her nuptials: Epitaph on a bride.

ELIZABETHÆ SALOMONIÆ Patritiæ Venetæ, nuptæ, innuptæ, ipſo ſponſalium momento extinctæ, Nicolaus Comes de Lazara Eques inter utramque facem deſolatiſſimus pro thalamo tumulum poſuit, ut ſaltem cineres & oſſa miſceret. Ann. MDCLXXIII.

'To Elizabeth Salomonia deſcended from a noble Venetian family, who was neither married nor ſingle, but died in the very inſtant of her eſpouſals; this tomb was raiſed [illegible] Nicolas count de Lazara, her afflicted huſband, inſtead [illegible] nuptial bed; that at leaſt their aſhes might be mingled [illegible]her. 1673.'

[illegible]e cathedral is not yet finiſhed, and the model of it is [illegible] againſt the wall at the entrance of the church. The [illegible]o's annual revenues exceed a hundred thouſand *ſcudi* or [illegible]s. Cathedral.

[illegible]the chapel of the Zabarella family is ſhewn a picture [illegible]e virgin Mary, painted, as is pretended, by St. Luke; [illegible]h Robert king of Naples made a preſent of to Petrarch the famous Italian poet, and the latter beſtowed it on this church.

On the right-hand of St. Carlo's altar is the following epitaph: Epitaph of Charles Patin.

D. O. M.
CAROLO PATINO.

Priſ. Eq. D. M. priſc. numiſmat. ſtudiis clariſſ. famam celeberrimi patris æmulato, è patrio in Patav. Lyceum excepto, poſt totam Europam lustratam, præmiis & majorum Principum grati auctio, cum calumnia feliciter luctato, ac pro fundamento virtutis fortunæ ruinis uſo, ob veterem eruditionem erutam, poſterorum cultum

cultum promerita Magdalena Ommetz Pariſ. uxor, Gabr. Carola Santa Paulina, & Carol. Cath. Filiæ, extremo amoris argumento, annuente Capitulo, parentant. Ob. An. MDCXCIII. X. Oct. ætat. ſuæ An. LIX. Menſ. VIII. D. X.

'To God the greateſt and beſt of beings.'
'And to the memory of Charles Patin, knight, and doctor
'of phyſic, of the univerſity of Paris, who, being like his
'father, famous for his knowledge of ancient coins and me-
'dals, was admitted a member of the univerſity of Padua;
'and, having travelled all over Europe, received ſignal
'marks of favour and approbation from many ſovereign
'princes; ſtruggled with envy and calumny; and ſhone
'with ſuperior luſtre in adverſity, &c. his affectionate wife
'Magdalen Ommetz a native of Paris, Gabr. Carola Santa
'Paulina and Carola Catharina, his daughters, erected this
'monument, as the laſt mark of their love, with the conſent
'of the chapter. He died on the 10th day of October,
'1693, aged 59 years eight months and ten days.'

Three learned women of the name of Patin.

In this epitaph mention is made of three ladies of uncommon erudition. Magdalen Ommetz, wife of Charles Patin, publiſhed a book intitled *Recueil de Reflexions morales Chretiennes* in 1680. Their eldeſt daughter Gabriela la Santa Paulina, in the ſame year, held a public diſp on ſeveral philoſophical Theſes, her father ſitting as rator, and wrote a diſſertation to ſhew why the figure phœnix was ſtruck on ſome of Caracalla's coins, whi ſtill extant. Her younger ſiſter, Carola Catharina made a public oration at Padua in the year 1683, on a of raiſing the ſiege of Vienna, which was received wit applauſe, and afterwards printed. In the year 1691 ſh liſhed, at Padua, *Tabellæ ſelectæ & explicatæ*, or copper- of the moſt celebrated paintings by the beſt hands, as Titian, Paolo Veroneſe, Leonardo da Vinci, Tintoretto, Baſſano, Holbein, &c. with explanations of them. Both theſe ſiſters were members of the academy of the Ricourati at Padua.

Inſcription on an image of Chriſt.

In the church of St. Francis, at an altar over which is placed a miraculous crucifix, is the following elegant inſcription by Ottavio Ferrari:

Chriſti Servatoris imaginem, vultu placido majeſtate ſerena, deciduis æternæ clementiæ radiis atque admirandis operibus hu- mano generi beneficos ac ſalutares, ab obſcuro & ignobili loco in hanc

angustiorem sedem transtulit Pater PAULUS A PLEBE SACCI, eamque collatitiâ piorum stipe ad fastigium perduxit, aræque suggestu & peregrino marmore excoluit. Anno MDCLXIX.

'The image of our Saviour, Christ, whose countenance, 'majestically serene, beams with rays of infinite love and 'mildness, and which has in a wonderful manner and by 'innumerable instances imparted its salutary virtues to af-'flicted mortals, was removed into this more conspicuous 'situation from an obscure and mean place by father Paolo 'a Plebe Sacci, who, assisted by the contributions of de-'vout persons, completed his pious design, and erected an 'altar of very costly marble in honour of it.'

Monument of Jerom Cagnolo.

In this church lies buried the celebrated civilian Gieronisho Cagnolo, who died at Padua in the year 1551.

On the right-hand of the main entrance is the following florid epitaph:

Epitaph on Scarabicci.

JACOBO SCARABICIO Patavino, in quo Moderator temporum munerumque largitor Deus, annos simul ac virtutes contraxit; cui annum quartum supra decimum vix agenti & morum integritas, ingenii solertia, sermonisque blanditia fuit, ut Patavinis civibus foret exemplo, amori & admirationi. Nunc veluti lectissimum in terris florem, cœlo jam gratissimum, quo nonas Martii non tam veris, quàm ætheris ingressu in amœnissimum deliciarum hortum subinvidi transtulere Superi. Sebastianus Pater, in Patavino Lycæo Publicus Medicinæ Lector, acerbissimum animi dolorem hoc uno leniens, quod jucundissimo unici filii conspectu convictuque in cœlis iterùm fruiturus, flagrantis desiderii Monumentum posuit: MDCLIV.

'To Giacopo Scarabicci, a native of Padua, to whom 'the eternal being, who presides over time, and is the giver 'of every noble endowment, was pleased to allow a term 'of years very disproportionate to the extraordinary virtues 'and acomplishments with which he had endued him; for 'for the purity of his morals, the acuteness of his genius, 'the elegance of his language and behaviour made him, at 'the age of fourteen, the pattern, the delight, and admira-'tion of the citizens of Padua. Now the heavenly powers, 'being enamoured of this most fragrant flower, and as it 'were envying the earth the possession of it, transplanted it 'to the celestial paradise on the ninth of March, which, 'instead of a temporary, proved to him the entrance on an

'eternal

'eternal ſpring. Under ſuch an afflictive loſs, the only 'comfort to Sebaſtino his father, profeſſor of phyſic in the 'univerſity of Padua, is the conſideration, that he ſhall 'again one day, in heaven, ſee, and enjoy the converſati-'on of, his dearly beloved ſon; to whom he has erected 'this monument of his grief and tender affection.' 1654.

Whether the expreſſion *ſubinvidi Superi* becomes a Chriſtian pen, may be queſtioned by ſome, and be abſolutely condemned as profane by others.

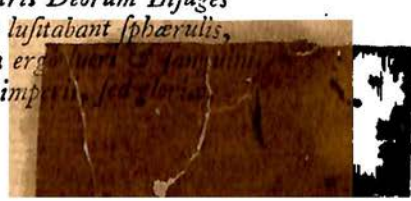
Franceſco di Paola. The church of S. Franceſco di Paola is ſmall but very elegant, and has an arched roof well painted. On the great altar are ſeveral marble ſtatues and a very rich tabernacle.

Theatine church. The Theatines church, which is dedicated to S. Gaetano, is intirely lined with Marmo pavonazzo, or a violet-coloured marble, beautifully variegated with white; and has ſeveral other ornaments well worth ſeeing. The altar is adorned with eight fine pillars of black and white marble, and a repreſentation of our Saviour in his agony on the mount of Olives, admirably cut in wood, in the middle. In the veſtry are ſhewn two pieces repreſenting martyrdoms, painted by Paolo Veroneſe. It is well known that the Theatine monks derive their name from Theati, a ſmall epiſcopal ſee in the kingdom of Naples, where the order was firſt inſtituted in the year 1523.

Tomb of Brioſci in S. Giovanni in Verdaca. On the outſide of the church di S. Giovanni in Verdaca or Viridario, is a monument of Brioſci, a ſtatuary of Padua, who, if his epitaph does not run in the uſual ſtrain of thoſe compoſitions, was a very extraordinary artiſt, and emulated the ancients.

Memorial of the ſiege of Padua. Over the entrance into the garden belonging to the convent adioining to this church are to be ſeen two iron cannon balls, and between theſe a third of white ſtone, ſaid to have been ſhot into the wall at the ſiege of Padua by the emperor Maximilian I. with this inſcription under them alluding to the imperial ſtandard, &c.

Ales Jovis ter maximi,
Matris Deorum Bijuges
His luſitabant ſphærulis,
Non erg[illegible]
Sed imp[illegible]



Wah

'With such little spherical balls as these, great Jove's 'eagle and the lions of Cybele played, not for gain, or blood, 'but for glory and empire.'

St. Justina's church is an elegant and magnificent edifice, and in many particulars resembles that of St. Paul at London. It is divided into three naves or isles, and is very well enlightened. The altars, which, exclusive of the high altar, amount to twenty-four, are embellished with the finest sculpture, and Florentine work of *lapis Lazuli*, mother of pearl, jasper, agate, &c. Even the pavement about the altar is inlaid work, and that of the church of red, white, and black marble curiously arranged. This church is adorned with nine beautiful cupola's, three of which are larger than the rest, and have galleries with a balustrade on the inside. The ornaments of this church are daily increasing; and will never be discontinued, for this prudential reason, that, whilst any work is carrying on, very large sums left by legacies, &c. accrue to the convent to which the church belongs: Besides, the stated revenue of it is computed at a hundred thousand ducats. This church is built in the form of a Latin cross, and the length of it within, the choir included, is a hundred and eighty-three common paces, and the breadth seventy-eight: The length of the cross-isle is a hundred and twenty-eight such paces. St. Justina.

The martyrdom of St. Justina, an admirable piece painted by Paolo Veronese, hangs over the high altar. There are two organs placed opposite to each other in the choir; and the stalls are adorned with incomparable basso-relievo's representing historical passages out of the Old and New Testament. These pieces were executed by one Riccard, a Frenchman, who spent no less than two and twenty years in carving these exquisite pieces.

Besides the remains of St. Justina and other saints, this church boasts of being possessed of the body of St. Luke the evangelist; which, however, occasioned great disputes between the Benedictines, to whom this church and convent belong, and the Franciscans of St. Job's church at Venice, who maintained that the genuine body was in their possession. But at length pope Gregory XIII. decided the point in favour of the Paduans; however the head of the same evangelist is shewn at Rome in the church of the holy Apostles. As all the ornaments of this church are new, no old inscriptions are now to be seen here, except a long narrative near Reliques.

the

the pretended remains of St. Luke, which is inſerted in Salamoni's *Inſcriptiones urbis Patavinæ* *. The celebrated learned lady of the Cornara family, whom I have often mentioned before, lies in the burial-place of the monks according to her own requeſt, and the monks erected a monument to her memory in the year 1684.

Eighty Benedictine monks conſtantly reſide in this convent. Their library is extremely well choſen, and ornamented with fine ſculptures. The convent conſiſts of ſeveral courts, and in the cloiſter of the largeſt court the whole life of St. Benedict is painted in *freſco*, and illuſtrated with Latin verſes.

Before the church of St. Juſtina is a piazza or area anciently called Campus Martius, but now known by the name of Prato della Valle. On the firſt Saturday of every month a market for cattle is kept in this place; and the vulgar are perſuaded that during the greateſt heats of ſummer no gnats or flies are to be ſeen in this market. As I happened to be there on a market-day, I could from ocular demonſtration confute this idle tradition, which, though it be evidently falſe, paſſes here for a certain truth. Between Prato della Valle and St. Juſtina's church is a place ſeparated by a ditch to preſerve it from being profaned by the cattle, becauſe a great number of martyrs are ſuppoſed to have been put to death there; on which account it is diſtinguiſhed by the name of il Campo Santo or the Holy Field.

Suppoſed grave of Antenor.

In the year 1273, in laying the foundation of the hoſpital called La Caſa di Dio an old leaden coffin was found, and in it a ſword, on which, according to Scardeoni, were the following unintelligible lines:

Obſcure inſcription.

† *Cum ſuper, A, ſumes primum tibi Dardane gramma*
Auxilium a ſuperis ſubito tibi Numine clama.
Heu Patavum qui te profugus conſtruxit ab igne
Multoties tali peſti ſubjecte malignæ.
Mors cita, vita brevis, Patavos in Pace volentes
Vivere, non paſſa eſt, gens hoc fatale ferentes
Admonet, & punit nullo diſcrimine Cives.

* This work was publiſhed at Padua in 4to in the year 1701; but is full of typographical errors.

† This inſcription muſt have been the compoſition of the monks, as appears by the rhyme, &c.

In

In order to ſtrike out, at any rate, ſome elucidation of this prophetic inſcription, it has been obſerved, that the government of all the ſovereigns and lords of this city, whoſe name began with an A, as Attila, Acciolini, Anſediſi, Albert Scaliger, Andrea Neri, &c. were extremely tyrannical and unfortunate. This ſword is ſaid, in the year 1334, to have been delivered up to Albert Scaliger according to his command; but the above-mentioned coffin was, in the year 1283, ſet up on the left-hand of the main entrance into St. Laurence's church; and being ſuppoſed, for what reaſon I cannot conceive, to be the tomb of Antenor the Trojan, Lupatus de Lupatis, one of the magiſtrates of this city, and a man of learning, cauſed the following verſes to be cut in Gothic characters on the ſtone caſe in which it is incloſed:

C. Inclitus Antenor patria vox niſa quietem
Tranſtulit huc Enedum Dardanidumque fugas,
Expulit Euganeos Patavina condidit urbem
Quam tenet hic humili marmore cæſa domus.

The firſt line of this inſcription ſeems to convey no meaning. On the other ſide of the caſe are the following lines ſhewing the date 1284, when this coffin was ſet up here, &c.

Cum quater alma Dei natalia viderat Orbis
Poſt decies octo mille ducenta ſuper,
Extulit hæc Paduæ Præſes, cui nomen Olive,
Cognomen Cleri, patria Floris erat.

On the arch under which the coffin is placed are theſe words:

Poteſtate nobili viro D. Fantone de Rubeis, de Florentia, perfectum fuit hoc opus.

'This work was completed when Fantoni de Rubeis a 'native of Florence was Podeſtà of this city.'

The abovementioned Fantoni was three times Podeſtà of the city, namely, in the years 1284, 1285, and 1295. Virgil, *Æn.* I. *v.* 246, & *ſeq.* ſays, indeed, that Antenor built a town called Patavium. And with him alſo agrees Seneca, *Conſol. ad Helviam, c.* 7. But, according to the poet's deſcription, that city muſt have been built on the river Timavus, which empties itſelf,* into the ſea near Aquileia, and not on the banks of the Brenta. His words are: 'Antenor

Of Antenor's Patavium.

* See Pliny, *Niſt. Nat. lib.* ii. *c.* 103. *lib.* iii. 18, 19. who places the Timavus in the neighbourhood of Trieſte and Aquileia. See alſo Livy, *lib.* xli.

Antenor potuit mediis elapſus Achivis
Illyricos penetrare ſinus, atque intima tutus
Regna Liburnorum, & fontem ſuperare Timavi:
Unde per ora novem vaſto cum murmure montis
It mare præruptum & pelago premit arva ſonanti.
Hic tamen ille urbem Patavi, ſedeſque locavit
Teucrorum ——— ——— ———

'Antenor, from the midſt of Grecian hoſts,
'Could paſs ſecure, and pierce th' Illyrian coaſts:
'Where rolling down the ſteep, Timavus raves,
'And thro' nine channels diſembogues his waves.
'At length he founded Padua's happy ſeat,
'And gave his Trojans a ſecure retreat.'

DRYDEN.

Virgil and Claudian attribute nine mouths to the Timavus; whereas Strabo mentions only ſeven; with whom alſo Martial agrees.

Of the Euganei.

The Euganei in whoſe country Antenor, after he had conquered them, is ſaid to have built the ancient Patavium; according to Livy, *lib.* i. *c.* 1, inhabited the country that lies between the Adriatic gulph and the Alps. Hence Pliny alſo calls them *Graiarum Alpium incolæ*; i. e. 'The inhabitants of the Grecian Alps.' So that their country appears to have been ſituated towards the north-eaſt, and at a great diſtance from the modern Padua. However, their colonies, in proceſs of time, might have extended themſelves towards Verona; and this conjecture is favoured by Pliny.

xli. *Strab. lib.* v. *P. Mela lib.* ii. *c.* 4. *Servius ad Æneid. lib.* i. But Claudian *in Sexto Conſ. Honor.* ſeems to differ a little from theſe, and joins it with the Teſſino, the Mincio, and the Adda. His words are:

——— *Frondentibus humida ripis*
Colla levant, pulcher Ticinus, & Addua viſu
Cæruleus, velox Atheſis, tarduſque meatu
Mincius, inque novem conſurgens ora Timavus.

'Her dropping locks the ſilver Teſſin rears;
'The blue tranſparent Adda next appears;
'The rapid Adige then erects her head;
'And Mincio riſing ſlowly from his bed;
'And laſt Timavus, that with eager force
'From nine wide mouths comes guſhing to his courſe.'

ADDISON.

S. Maria

S. Maria delle Gratie is an elegant church, and belongs to the Dominican monks. S. Maria delle Gratie.

S. Maria de' Servi is alſo called from the order of monks to which it belongs, who have aſſumed the name of Servi divæ Mariæ, or, as they are commonly called, Servites. A connoiſſeur in ſculpture will be highly pleaſed with the altar in the middle of the church, and the exquiſite baſſo-relievo's of bronze on the monument of the civilian Paolo de Caſtro, who died towards the cloſe of the fifteenth century. S. Maria de' Servi.

The church of St. Philip and St. James belongs to the eremetical fathers of St. Auguſtine. This church and the convent to which it belongs is remarkable for being the place, where great numbers of Germans and other foreigners, have, according to their deſire, been depoſited. Around the genealogical tree of Luca Salvioni, a civilian, are theſe words: Church of St. Philip and St. James.

O quàm miſera fortuna, quæ caret invidiâ.

'How wretched is that ſtate of life that is not envied?

The chapel belonging to the family of Zabarella is beautifully painted by Andrea Mantegna; and in the veſtry is a picture of John the Baptiſt, by Guido Rheni.

In the wall on the outſide of this church is to be ſeen a ſtone pulpit, in which Luther is ſaid to have preached. The antiquary who attended us very gravely aſſured us, that Luther was *un gran predicatore*, i. e. 'A famous preacher;' but that being diſappointed by one pope of a cardinal's hat, which another pope had promiſed him, he, out of reſentment, gave himſelf up to a very ſtrange heretical way of preaching. Luther's pulpit.

In the church of St. Sophia the German ſtudents of phyſic, or *ex ordine gratioſo*, as they are ſtyled in ſome inſcriptions, are generally buried. On a white marble table, facing the high altar, are theſe words: Church of St. Sophia.

Sereniſſimi
Ferdinandi Caroli Gonzagæ
Ducis Mantuæ, Montisferr. Carolop. &c.
Clementiſſima viſcera.
V. Jul. Ann. Sal. MDCCVIII.

A duke of Mantua's *Clementiſſima viſcera.*

'Here are depoſited the moſt compaſſionate bowels of the 'ſerene Ferdinand Carlo Gonzaga, Duke of Mantua, Mont-'ferrat, &c. on the fifth day of July, 1708.'

Clementiſſima viſcera is a very common phraſe, and I ſuppoſe the ingenious author alluded to the Greek word σπλαγχα, which metaphorically is often uſed to denote pity, compaſſion, &c.

Church del Spirito Santo. In the church del Spirito Santo lies Scipio Gonemi, who, as his epitaph ſays, died at the age of ninety-ſix, on the ſame day and the ſame hour in which he was born.

St. Thomas's church. The church of St. Thomas of Canterbury belongs to the fathers of the Oratory of S. Filippo Neri; who have aſſigned five ſeparate burying-vaults for ſo many different claſſes of men, women, and children, with inſcriptions over every one of them.

Town-houſe. The principal among the civil edifices of Padua is il Palazzo della ragione, or the town-houſe, though the great hall does not anſwer common report. The plan of it is rhomboidal: It is a hundred and twenty-four common paces in length, and forty-three in breadth. The roof is proportionably lofty, and arched, being ſtrengthened at the top with croſs iron bars, and covered with lead on the outſide. On the cieling, Giotto, aſſiſted by ſome of his diſciples, has allegorically repreſented the influences of the ſun in the twelve ſigns of the zodiac. But, after all, this apartment has not a proper light for fine paintings, and is not kept in any tolerable order. In going up to this hall, which is in the ſecond ſtory, over the firſt door on the left-hand, is a ſtatue of Livy the hiſtorian, with theſe words under it:

Inſcription. *T. Livius Patavinus, Hiſtoricorum Latini nominis facilè princeps, cujus doctrinùm & lacteam eloquentiam ætas illa, quæ virtute pariter ac eruditione florebat, adeo admirata eſt, ut multi Romam non ut urbem rerum pulcherrimam, aut Urbis & Orbis Dominum Octavium, ſed ut hunc virum inviſerent audirentque à Gabiis profecti ſint. Hic res omnes, quas Popul. Rom pace belloque geſſit, quatuordecim Decadibus ſuâ ſtyli facilitate complexus, ſibi ac patriæ gloriam peperit ſempiternam.*

'Titus Livius, a native of Padua, the chief of all the 'Latin hiſtorians, whoſe learning and flowing eloquence, 'even the age in which he lived, when virtue and learning were

'were at so great a height, admired to such a degree, that 'several persons came from the remotest parts of the west, 'not to see Rome (though it was the most magnificent sight 'on earth) or the great Augustus, who was emperor of that 'city, and of the whole world, but to see and hear this 'great man. His history of all the civil and military trans-'actions of the Roman people comprized in fourteen *decads*, 'and written with wonderful purity and elegance of stile, 'is an everlasting monument of glory to himself and his 'country.'

This statue holds a book, in which these words are legible:

Parvus ignis magnum sæpè suscitat incendium. Excessit à vita VI. Tiberii Cæsaris anno, ætatis verò suæ LXVI.

'A little fire often kindles a large conflagration. He de-'parted this life in the sixth year of the reign of Tiberius, 'and the sixty-sixth of his age.'

Over the second door on this side of the town-house, stands a bust of Albertus Patavinus, with the following inscription: Albertus Patavinus.

Albertus Patavinus Heremitanæ Religionis splendor, continentissimæ vitæ, sumptâ Parisiis insulâ Magistrali, in Theologia tantum profecit, ut Paulum, Moysen, Evangelia, ac Libros Sententiarum laudatissimè exposuerit. Facundissimus eâ ætate concionator immortali memoriæ optimo jure datur.

'Albertus Patavinus, the glory of the eremitical order, a 'person of the most exemplary chastity, who, having enter-'ed into the order of priesthood at Paris, made such progress 'in the study of divinity, that his expositions of St. Paul's 'Epistles, the Pentateuch, the Gospels, and the book of 'Proverbs, were justly received with applause. The most 'eloquent preacher of his age, as he undoubtedly was, 'well deserves a lasting monument to transmit his name to 'posterity.'

Over the door of the hall, on the other side of the building, is a stone image of Pietro Aponi, with this inscription: Pietro Aponi.

Petrus Aponus Pat. Philoſopiæ Medicinæque ſcientiſſ. ob idque Conciliatoris nomen adeptus, Aſtrologiæ verò adeò peritus, ut in Magiæ ſuſpicionem inciderit, falſoque de hæreſi poſtulatus, abſolutus fuit.

'Pietro Aponi of Padua, called the *Conciliator* for his profound knowledge in philoſophy and phyſic. His ſkill in aſtrology was ſo great, that it cauſed him to be ſuſpected of being a magician, and conſequently he was charged as guilty of hereſy; of which, however, he was acquitted.'

Proceedings of the Inquiſition againſt Aponi.

On what grounds Pietro Aponi is ſaid to have been acquitted by the Inquiſition I cannot conceive. Spondanus, in his *Annal. Eccleſ.* and other writers, expreſly ſay, that Aponi died during his trial, and was privately buried; but that the Inquiſition carried on the proſecution after his death, and for want of the criminal's real body burnt him in effigy. Naude, in his *Apologie des grands hommes accuſés de Magie, c.* 14. Bayle, in his *Dictionaire Crit.* and M. Heuman, in his *Acta Philoſoph. Art* 3. have vindicated this learned man againſt the charge of ſorcery. But indeed in thoſe times a ſmall ſkill in the ſciences was ſufficient to make a man ſuſpected of magic and dealing with the devil. Aponi owes the title of *Conciliator* to a book that he publiſhed in the year 1483, in folio, with the title of *Conciliator differentiarum Philoſophorum præcipuè Medicorum.* His life has been written by Tomaſini *in Elog. illuſt. Viror. p.* 22. and Scardeoni, *de antiq. Urbis Patavii & claris ejus civibus.* But the latter is ſomething inaccurate: for, according to him, Pietro Aponi died in the year 1305; whereas, from other authorities and circumſtances, it is evident that he lived till the year 1316, and died at the age of ſixty-ſix.

Over the other door is the ſtatue of Paulus Patavinus, with the following pompous encomium under it:

Inſcription under Paulus Patavinus.

Paulus Patavinus Juriſconſultorum clariſſ. hujus noſtræ urbis decus æternum, Alexandri Mammæ temporibus floruit, ad Prætoram, Præfecturam, Conſulatumque evectus, cujus ſapientiam tanti fecit Juſtinianus Imp. ut nulla non Civilis juris particula hujus legibus decoretur, qui ſplendore famæ immortalis, omnibus poſteritatis admirandus, inſigni imagine hâc meritò decoratur.

'Paulus Patavinus, the moſt eminent of civilians, and 'the eternal ornament of this our city, who flouriſhed in 'the time of Alexander Mamma, and was promoted to the 'prætorſhip, præfecture, and conſulate, whoſe wiſdom the 'emperor Juſtinian held in ſuch high eſteem, that he made 'great uſe of his maxims to embelliſh every part of his In-'ſtitutes of the Roman law, and whoſe fame is immortal, 'is deſervedly honoured with this ſtatue, that he may be 'admired by poſterity.'

On the weſt ſide of the hall, under a marble ſtatue, this inſcription is to be ſeen:

ΙΣΩ ΑΡΙΣΤΟΤΕΛΕΙ ΝΟΕΕΙΝ ΚΙΚΕΡΟΝΙ ΤΕ ΕΙΡΕΙΝ.

SPERONO SPERONIO ſapientiſſimo, eloquentiſſimo, optimo & Viro & Civi, Virtutem Meritaque acta vita, ſapientiam, eloquentiam declarant ſcripta, publico Decreto Virbis Quatuor-Viri P. Anno a Chriſto nato M.D.XCIV. Ab urbe vero condita MM. die XI.

Inſcription under Speronus Speronius's ſtatue.

'To Speronus Speronius, who was equal to Ariſtotle in 'reaſoning, and to Tully in eloquence; a perſon eminent 'for wiſdom, probity, and patriotiſm; whoſe virtue and 'merit ſhone in his life; whoſe wiſdom and eloquence ap-'pear conſpicuous in his writings, this ſtatue was erected by 'a public decree in the year 1594 of the Chriſtian æra, and 'in the two thouſandth year and eleventh day from the 'building of the city.'

A marble buſt of Livy is fixed againſt the wall; and under it, upon another ſtone, is the following inſcription:

V. F.
T. LIVIVS
LIVIAE T. F.
QVARTAE L.
HALYS
CONCORDIALIS
PATAVI
SIBI ET SVIS
OMNIBVS.

This is an ancient inſcription, and was found near the place where a temple of Concord formerly ſtood. Others pretend

pretend that it was dug up under the foundation of St Juſtina's church, about the middle of the fourteenth century. The head that is fixed over this inſcription is a beautiful antique: but whether the buſt and inſcription were deſigned for Livy the hiſtorian is another queſtion. Sertorius Urſatus, *in Marmor. erud. p.* 142, according to the information given him by Marquard Gudius, conjectures, with very great probability, that the latter belonged to a freedman of Titus Livius's daughter.

Livy's remains.

The Paduans are firmly perſuaded that the bones found incloſed in a leaden coffin in St. Juſtina's church, in the year 1413, muſt have been thoſe of Livy; and accordingly they were brought with great ſolemnity into the council-houſe, by order of Xiccone Polentoni, who was chancellor of Padua at that time, and may be reckoned among the chief reſtorers of learning in Italy. Under the aforeſaid ancient inſcription are the following words:

T. Livius quarto Imperii Tib.
Cæſaris anno vita exceſſit,
Ætatis vero ſuæ LXXVII.
M. D. XLVII.

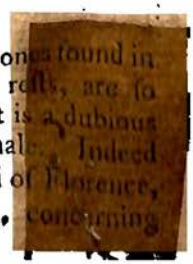
'T. Livy died in the fourth year of the reign of Tiberius Cæſar, and in the ſeventy-ſeventh of his age. 1547.'

On the outſide over the door leading to the Officium Sanitatis, or Board of Health, are theſe words:

Oſſa T. Livii Patavini unius omnium mortalium judicio digni, cujus prope invicto calamo invicti populi Romani res geſtæ conſcriberentur An. 1548.

'Here lie the bones of T. Livy, a native of Padua, whoſe matchleſs pen alone, in the opinion of moſt men, was qualified to tranſmit to poſterity the noble atchievements of the invincible Romans. 1548.'

The proofs on which the opinion, that the bones found in the year 1413 did belong to Livy the hiſtorian, reſt, are ſo far from amounting to a demonſtration, that it is dubious whether they are not the ſkeleton of a female. Indeed Xiccone Polentoni, in a letter to Nicolini Nicoli of Florence, concerning



concerning these bones, mentions the future of the skull as a proof of the sex of the person to whom it belonged; but such uncertain marks modern anatomists will not easily subscribe to.

Asinius Pollio censures Livy's stile for a sort of Patavinity or provincial dialect*; but it does not absolutely follow from thence that Livy was a native of the city now called Padua. *Statius, lib.* iv. *Silv.* 7. *ad Maximum Junium*, calls Livy, *Timavi alumnus*; but the course of the river Timavus is at a considerable distance from Padua; for it runs between Trieste and Aquileia (as has been already observed) where Antenor built his Patavium. Probably Sidonius Apollinaris *in Paneg. Anth.* points at Livy's writings in these lines: Livy's place of nativity.

——— *vel quidquid in ævum*
Mittunt Euganeis Patavina volumina chartis.

'Or whatever the Patavian volumes, made of Euganean 'paper, consign to immortality.'

But the Montes Euganei cannot be placed in the territories of the modern Padua (as has been said above) without greatly perplexing the ancient geography. On what authority Eusebius says, in his Chronicon, that Livy died at Padua, I know not; but that Apona was the place of his nativity Martial seems to intimate, in *lib.* i. *epigr.* 62.

Censetur Apona Livio suo tellus
Stellaque, nec Flacco minus.

This celebrated historian might be surnamed Patavinus from the neighbouring city of Patavium, as Virgil is called the Mantuan poet, though he drew his first breath at Andes, a village that is situated not far from Mantua. This conjecture would be the more plausible, were it ascertained that the Fontes Patavini mentioned by Pliny, *lib.* ii. *c.* 103. and *lib.* xxxi. *c.* 6, were the hot baths of Apona, which lie at the distance of four Italian miles and a half from Padua, and, no doubt, were well known in ancient times†. If Livy was a native of Padua, the name of Timavus must have been applied by the ancients to two different rivers.

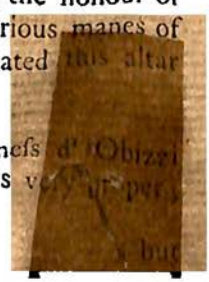
* See *Quintil. lib.* I. *inst. Orat. c.* 9. and *lib.* viii. *cap.* 1.
† *Vid. Lucan. lib.* vii. *Claudian epig.* viii. *Sil. Ital. lib.* xii. *Mart. lib.* vi. *&c.*

Monument and death of the marchioneſs d' Obizzi.

In the hall of the council-houſe at Padua is a monument, with a buſt of the marchioneſs d'Obizzi, who, when a gentleman of Padua, in the abſence of her huſband, had clandeſtinely conveyed himſelf into her bed-chamber, choſe rather to be ſtabbed by the raviſher, who was enraged at the reſiſtance ſhe made, than violate the honour of the marriage-bed. Beſides other proofs againſt this execrable aſſaſſin, one ſhirt-ſleeve-button, exactly reſembling that which he wore in the other ſleeve, was found in the lady's bed. The marchioneſs's only ſon, then but five years of age, whom the aſſaſſin removed out of the bed before he made any attempt on her chaſtity, was likewiſe produced as an evidence againſt him; but, by reaſon of his tender age, his depoſitions were not thought ſufficient to convict the villain. He ſtood the torture ſeveral times, but his life could not be touched; and, after fifteen years impriſonment, his friends procured him his liberty; which however, he did not long enjoy: for the above-mentioned ſon of the unfortunate marchioneſs ſhot him through the head ſoon after his enlargement, and thus revenged the barbarity committed againſt his mother *. Under the marble buſt of the marchioneſs are theſe words:

Venerare pudicitiæ ſimulacrum & victimam Lucretiam de Dondis ab Horologio, Pii Æneæ de Obizzonibus, Orciani Marchionis, uxorem. Hæc inter noctis tenebras, maritales afferens tædas, furiales recentis Tarquinii faces caſto cruore extinxit, ſicque Romanam Lucretiam intemerati tori gloriâ vicit. Tantæ ſuæ Heroinæ genero ſis Manibus hanc dicavit aram Civitas Patavina. Decreto die 31 *Decembris Anni MDCLXI.*

'Reader, revere this image of a noble victim to chaſtity, 'namely, Lucretia de Dondis, the worthy conſort of Pius 'Æneas d' Obizzi, marquis of Orciani, who, in the darkneſs of the night, preſerved the pure flame of conjugal 'chaſtity, and with her chaſte blood extinguiſhed the brutal 'fire of a modern Tarquin's luſt; ſo that ſhe ſurpaſſed the 'glory of the Roman Lucretia, in preſerving the honour of 'the marriage-bed inviolable. To the illuſtrious manes of 'ſo great a heroine, the city of Padua dedicated this altar 'by a public decree, December 31, 1661.'



That the heroic chaſtity of the marchioneſs d' Obizzi ſhould be perpetuated with ſuch a memorial is very proper, but

* *Miſſon. Tom.* I. *p.* 186, *&ſeq.*

but it must be allowed the like honour is no less due to a chaste young woman, called Isabella Ravagnina, who, when Maximilian I. had made himself master of Padua, chose to jump off from the bridge, called il Ponte Curvo, into the water, where she was drowned, rather than fall into the hands of some Imperial soldiers, who closely pursued her. The Roman Lucretia's heroic act is indeed highly to be commended; yet I doubt not but many other nations afford instances of chastity, which, though buried in oblivion, upon weighing all circumstances, justly deserve to be preferred to that of Lucretia *. Applicable to this is Pliny's observation, *lib.* iii. *Ep.* 15. *Alia clariora esse alia majora*; i. e. 'Some 'actions are more celebrated, whilst others that are greater 'are buried in oblivion.' After all the panegyrics on Lucretia, the following contrast may be drawn between her and the chaste Susanna: Virtue of a country girl. Reliques of the learned.

Casta Susanna placet; Lucretia, cede Susannæ,
Tu post, illa mori maluit ante scelus †.

* In the whole behaviour of Lucretia the love of fame had a great share: and Ovid also, in *Fastor. lib.* ii, gives us to understand, that she stabbed herself to avoid reproach, rather than from any principle of chastity, when he says.

Succubuit famæ victa puella metu.

[Another note, by Mr. Schutz, to the same purport with this of the author, is here omitted; as an invidious reflection on such an heroic instance of chastity favours of ill-nature, especially since they both chiefly rely on the testimony of Ovid, who was a notorious debauchee.]

† The comparison here drawn between the Apocryphal heroine and Lucretia is far from being just; for the former could not prevent the punishment she was going to suffer after conviction upon the false evidence of the elders; whereas the latter had it not in her power to prevent Tarquin's villany, though, perhaps, she might have concealed the rape, had she not preferred her honour to her life. To this sarcasm on the Roman matron may be opposed the following lines:

'Fair Susan did her wif-hede well menteine,
'Algates assaulted sore by letchours tweine:
'Now, and I read aright that auncient song,
'Olde were the the paramours, the dame full yong.
'Had thilke same tale in other guise been told;
'Had they been yong (pardie) and she been olde:
'That, by St. Kit, had wrought much sorer tryal;
'Full marveillous, I wot, were swilk denyal.'

PRIOR, *p.* 233.

'Susanna

'Suſanna I admire, to whom Lucretia muſt yield; the 'latter choſe to die after ſhe had contracted the guilt which 'the former was reſolved to prevent by her death.'

Near the marchioneſs d' Obizzi's monument, over the door which opens into the Officium Sanitatis, is the following inſcription cut in marble:

Inſcription on account of Livy's arm.

Inclyto Alphonſo Arragonum Regi ſtudiorum Fautori, Reip. Venetæ fœderato, Antonio Panormita Poeta legato ſuo orante, & Matthæo Victurio hujus Urbis Prætore conſtantiſſimè intercedente, ex Hiſtoriarum parentis Titi Livii, oſſibus, quæ hoc tumulo conduntur, brachium Pat. Civ. in munus conceſſere, A. C. MCCCCLI. 14. Kal. Se.

'The citizens of Padua made a preſent of an arm of 'Titus Livius, the father of hiſtory, being part of the re- 'mains of that great man depoſited in this tomb, to the 'illuſtrious Alphonſo king of Arragon, encourager of learn- 'ing, and ally to the republic of Venice, at the earneſt re- 'queſt of the celebrated poet Antonio Panormita, their en- 'voy, and the paſſionate ſollicitation of Mateo Vitturi, chief 'magiſtrate of this city. Auguſt 18, 1451.'

Hence it appears that there are alſo literary reliques, and that they are no leſs eagerly ſought for than the religious; but the misfortune is, that as many objections may be raiſed againſt the genuineneſs of Livy's bones, which Padua ſo much boaſts of, as againſt many of the reliques ſo devoutly worſhipped by the Romiſh church; but ſome of the latter are infinitely more profitable, and therefore more valued.

In the large hall, not far from the paſſage leading to the Poteſta's palace, is to be ſeen a ſtone ſuperſcribed with the following words:

Stone of reproach.

Lapis vituperii & ceſſionis bonorum.

'The ſtone of ignominy and bankruptcy.'

Such as become bankrupt, and are unable to pay their debts, by ſitting publicly three times with their bare buttocks upon this ſtone, and ſwearing that it is not in their power to diſcharge their debts, are cleared from any further proſecution from their creditors. This extraordinary ceremony, however, has been diſcontinued for upwards of fifty years.

The

The chief magiſtrate's apartment, or il Palazzo di Poteſtà, is in the council-houſe, where the buſts, portraits, and arms of ſuch as have been inveſted with the dignity of Poteſta, are to be ſeen. Formerly, ſeveral panegyrical inſcriptions were placed under the buſts, &c. ſome of which, compoſed by the celebrated Ferrari, pleaſed me ſo, that I cannot forbear tranſcribing a few ſpecimens of them: Il Palazzo di Poteſtà. Elogies of ſeveral Poteſta's.

I.

ALOYSIO PRIOLO
Paternæ venerationis titulum promerito,
Quòd ſubmõtis peccandi cauſis
Levioris lapſus atque ætatis licentiam
Clementer æſtimârit,
Et in pudoris notam ſupplicio converſo
Suffundere malluerit juventutis ſanguinem
Quam effundere,
Artium Studioſi
Summo regnandi artifici
Effigiem ſacrârunt
Anno M. DC. LIV.

Of Aloyſi Prioli.

'To Aloyſi Prioli, an excellent magiſtrate, who well deſerved the venerable and affectionate title of a father, for he wiſely removed the cauſes of guilt, and was mild in overlooking the foibles and ſallies of youth, by changing the puniſhment of them to ſome mark of ſhame, being deſirous that the blood of young perſons ſhould rather tinge their cheeks with ingenuous bluſhes, than be ſhed by ſtripes, the ſtudents have conſecrated this image in the year 1654.'

II.

ANGELO CORRARIO, Prætori,
Qui Veneto cœlo delapſus, populis, quoſcunque adiit, beneficus ac ſalutaris, his etiam terris uſurâ brevi commodatus, manſuetudine, celeritate & conſilii præſtantiâ nominis auguriam implevit, hoc etiam quod in ipſo rerum ingentium molimine evocatus eſt, ut pacis ac felicitatis nuntius Romanum Orbem colluſtraret: Litteræ ac diſciplinæ Cyllenium ſidus ſibi modò oſtenſum beneficiis præſens adorant, atque erepti deſiderium auguſtâ imagine ſolantur. Anno MDCLVI.

Of Angelo Corrari.

'To Angelo Corrari, chief magiſtrate of Padua, who, deſcending from the Venetian ſky, was gracious, and ſpread virtue and happineſs wherever he came; though lent but

'for

'for a ſhort time to this country, ſuch was his mildneſs, his 'diligence, and wiſdom, that he well deſerved the name of 'Angelo; and more particularly as he was recalled from 'this ſcene of action, as a magiſtrate, to be ſent as a meſ-'ſenger to diffuſe peace and happineſs through the whole 'Roman empire. Learning and the ſciences adore this il-'luſtrious ſtar (which like the planet Mercury was but juſt 'ſhewn them, but by its benign influences is ſtill preſent) 'and alleviate their grief for the loſs of it by his auguſt 'image. 1656.'

Of Antonio Bernardi.

III.

Cape animos, Dalmatia mœrens,
Culti orbis limes, Italiæ mœnia,
Si totâ virium mole Ottomanus incumbit
Novuſque è Thracia turbo circumtonat,
Certa Salus adeſt
ANTONIVS BERNARDVS,
Qui publicos hoſtes toto æquore cecidit,
Irruentem barbariem ſiſtet,
Novuſque Leonida
Chriſtiani Orbis clauſtra tuebitur.
Facilè hoſtem ſuperat
Qui ſe ipſum vincens
De vitiis & cupiditatibus triumphat.

'Mourning Dalmatia, thou boundary of the civilized 'world, and boundary of Italy, take courage; ſhould the Ot-'toman with his whole force invade, and Thrace again 'thunder from every quarter, ANTONIO BERNARDI, thy in-'vincible protector, who ſlaughtered the enemies of the re-'public in repeated engagements at ſea, is preſent to repel 'the irruptions of the barbarians. This modern Leo-'nidas will defend the barrier of the chriſtian world: 'For he is ſure to gain the victory over an enemy, who 'conquers himſelf, and triumphs over his paſſions and 'vices.'

Of Aloyſius Mocenicus.

IV.

Hoc militari aſpectu cultuque civilis imperii inſignibus radiante ſpectantium oculos rapiebat ALOYSIVS MOCENICVS, incertum bello an pace clarior, cum à Turcicis Tropæis recens in Urbe ſtudiorum altrice Ottomannicas manubias Muſis conſecraſſet, ſeſſiſque rebus ſubveniens fovendis ingeniis laudem fœneraſſet, ſuris publicis

ſtudioſa juventus ſuum cuique decus rependens ſacros multus quàm publicis hoſtibus formidatos, tam clementiæ fulgore coruſcos, æternum grati animi monumentum ſtatuit.

Ann M.DC.LVIII.

'With this military aſpect, and adorned with theſe glorious enſigns of civil power, Aloyſi Mocenici attracted the eyes of the beholders. It is dubious whether he was more illuſtrious in peace than in war; for when he returned loaded with ſpoils, after his victories over the Turks, into this city, the nurſery of the ſciences, he conſecrated them to the muſes; and by relieving the diſtreſſed, and encouraging men of genius, acquired freſh glory. The ſtudents of the civil law, as an eternal monument of their gratitude, have unanimouſly ſet up the reſemblance of that ſacred face, that always ſtruck terror into his enemies; but beamed with mildneſs and benevolence towards his friends.'

V.

MARCI RUZZINI Pretoris

Of Marco Ruzzini.

Sereni vultus duro marmore ſpirant, cujus mitiſſimum pectus clementia, tanquam Templum inſedit, cui cùm una felicitas fuerit feciſſe felices, poſtquam urbem annonâ, Gymnaſium munificentiâ beavit, ita abſceſſit, ut cum nullius unquam ſpem fruſtratus ſit, ſui deſiderium explere non potuerit. Juris ſtudioſi B. M. P.

'This breathing marble repreſents the ſerene countenance of Marco Ruzzini. In his mild breaſt benevolence ſat inthroned as in a temple; his ſole happineſs was to make others happy; and after he had relieved the city with plenty of proviſions, and largely endowed the college, he by his death has occaſioned a grief, which (though he never fruſtrated the hopes of any) it is beyond his power to allay.'

Why theſe inſcriptions were defaced.

But of theſe and other inſcriptions nothing now is to be ſeen: for an order was ſent from Venice about five weeks ago to eraſe them all without exception, and afterwards to plaſter them over with mortar. The real cauſe of ſuch a procedure is unknown. Probably the Venetians intended, by the abolition of theſe panegyrical inſcriptions, to put a ſtop to ſuch groſs flattery; or perhaps jealouſy on the part of the magiſtrates of Venice may have occaſioned ſuch a ſevere order; or, laſtly, they might be apprehenſive that the erecting of ſuch monuments might induce the Poteſta's to

connive

connive at the great number of irregularities too frequent among the diſſolute ſtudents, in order to procure themſelves the honour of ſuch memorials.

Inſcriptions in the Palazzo del Capitaneo eraſed.

Be this as it will, the precaution uſed by the Venetians has not ſpared the inſcriptions in the Palazzo del Capitaneo, or the governor's palace, in which Ottavio Ferrari had given noble ſpecimens of his talents for this kind of writing; ſo that they are no longer extant.

City library.

The city library is alſo in this palace, of which Gabriel Æmo deſerved ſo well, that the following inſcription is ſet up in memory of his care and liberality:

GABRIELI ÆMO Præfecto; quod Bibliothecam ventis atque imbribus perviam, libris ſitu corruptis, ipſiſque parietibus vitium ducentibus, ſartam tectam exegerit, & abſterſo ſqualore in priſtinum cultum reſtitutam inſigni liberalitate auxerit; Octavius Ferrarius B. M. P.

'Ottavio Ferrari erected this memorial of Gabriel Æmo, 'librarian, in acknowledgment of his great liberality in re-'pairing this library, when in ſo bad a condition, that the 'books were greatly damaged by the weather and rain, and 'grown mouldy by the dampneſs of the walls.'

Il Palazzo del Capitaneo.

Il Palazzo del Capitaneo ſtands on the beautiful area called Piazza de' Nobili; it is an elegant building, and the ſecond ſtory is adorned with a gallery ſupported by ſeventy-three pillars of red marble. The tower is alſo a good piece of architecture, and has a clock on it which ſhews the courſe both of the ſun and moon.

Ezzelini palace.

The ancient palace of the tyrant Ezzelini, or Acciolini, is remarkable for its ſpacious vaults, and at preſent ſerves both for an arſenal and granary. This old fortreſs, which was begun in the year 1237. and finiſhed in the year 1242, is ornamented with two towers, on one of which the following inſcription is to be ſeen:

Piis carcerem adſpergite lacrymis, quem majores veſtri cruore, hîc ætatis, ſexûs, conditionis, morum, nullo diſcrimine habito, quos Acciolinus Tertius de Romano inhumaniter vivos detruſit, inedîâ, dolore, deſperatione non niſi mortuos atque conſumptos extraxit, inter tot innocentes --- quod incredibili feritate hoc viventium condidit ſepulchrum, nocens mortuus eſt. Veſtram hinc aguſcite felicitatem, qui optimum Principem nacti, invidiæ, non [illegible] locum reliquiſſis.

reliquiſtis. Sebaſtianus Galvanus Patavinus, annonâ & toto bellico apparatu à Sereniſſ. Veneta Rep. in hac arce ſuæ fidei commiſſis, teterrimo carceri hæc ex hiſtoriis inſcribenda curavit. Anno Dom. MDCXIIX.

'Shed tears of compaſſion on this priſon, where the blood 'of your anceſtors was abundantly ſhed; for thoſe, whom 'the inhuman Acciolini thruſt down alive, without any diſ-'tinction of age, ſex, rank, or condition, into this dungeon, 'periſhed with hunger, grief, and deſpair. After ſuch 'numbers of innocent victims, who were buried alive in this 'dreadful ſepulchre, it was the juſt fate of the execrable ty-'rant himſelf to expire in it at laſt. Hence you ought to 'be ſenſible of your preſent happineſs, in having a prince, 'who, from being objects of pity and compaſſion, has ren-'dered you ſo happy as to be envied for your proſperity. 'This inſcription was ſet up over this dreadful dungeon by 'Sebaſtiano Galvani, a native of Padua, commiſſary of the 'proviſions and military ſtores lodged in this caſtle, in the 'year 1618.'

On a baſtion, near All-ſaints-gate, is a marble lion, with this inſcription under it:

Hoc hoſpes opus tibi indicat, an JULIANUS Gradonicus, qui Patavium ornavit atque munivit, Anci meruerit nomen; at, ſi tu legeris acta, Ariſtidem quoque dices, nam talem egit Præt. qualis quilibet eſſe deberet. Anno M.D.XVIII.

'Stranger, this monument informs thee how well Giuliano 'Gradonici, who embelliſhed and fortified Padua, deſerved 'the name of Ancus *. But, if thou wilt read the account 'of his noble exploits, thou wouldſt look upon him as ano-'ther Ariſtides: for, when he was Podeſta, he behaved ſo as 'to deſerve univerſal applauſe. 1518.'

Over the entrance of a private gentleman's houſe not far from Ponte de' Tadi, is the following inſcription ſet up by the owner:

Domina cohoneſtanda Domus.
Paulus Tomaſinus Advocatus 1639.

Inſcription on Tomaſini's houſe.

* Alluding to Ancus Martius, fourth king of Rome, who enlarged and embelliſhed the city.

'The

'The owner's virtue reflects a luſtre upon his houſe. Paolo Tomaſini, a pleader, 1639.'

In the houſe is ſhewn the following conciſe form of a will by the ſame gentleman:

His will.

Deò vivite, Sereniſſ. Reip. Venetæ obſequium præſtate, omnes honorate, nullum cujuſcunque ſortis ſpernite, pro nemine fideijuſſione vos obſtringite, ſic vivite, ut poſteri vos vixiſſe intelligant. Paulus Tomaſinus J. C. Filiis ſuis teſtamento reliquit.

'Live to God; be loyal ſubjects to the ſerene republic of Venice; honour all men; deſpiſe not the meaneſt; be ſureties for no man; ſo live, that poſterity may know you have not lived in vain. This is the legacy which Paolo Tomaſini, a lawyer, left his ſons by this his laſt will and teſtament.'

Near the mill-bridge are to be ſeen thirty mills within a ſmall diſtance of each other, ſet in motion by the ſame ſtream.

Palazzo di Soranzo.

The fineſt private edifice in the whole city is the Palazzo di Soranzo, which is adorned with the portraits of a great number of princes. The garden belonging to this palace is not yet completed.

Statue of Hercules Buphiloponus.

In the court of the Palazzo di Mantua ſtands a large coloſſus with this inſcription:

Hercules Buphiloponus beſtiarius, qui triſtitiam depulit omnem, peramplo hoc ſigno Mantuæ curæ reflореſcit.

Buphiloponus may poſſibly ſignify a great lover of labour *, and *beſtiarii*, according to Tertullian, Vopiſcus, Prudentius, and particularly Caſſiodorus (*diverſ. lect. lib.* v. *epiſt.* 42.) were thoſe who voluntarily offered themſelves to fight with wild beaſts in the amphitheatres: but for what end this ſtatue was erected I can get no information, neither do I remember that any of the ancient writers apply ſuch an epithet or ſurname to Hercules.

* It ſeems rather, from its etymology, to denote a lover of labouring oxen, from βους, φιλος, and πονος, and probably alluded to Hercules's ſtealing Geryon's oxen, and driving them from Spain into Greece.

In

In the palace of count Franceſco Capo di Liſta is a wooden horſe ſo large that it cannot ſtand in the firſt ſtory, but by its enormous height takes up half the ſecond. It ſeems the family coat of arms is a horſe; but what gave riſe to the whim of making this huge wooden horſe, no-body could inform me. My guide aſſured me that it was the original Trojan horſe. A large wooden horſe.

Formerly the cabinets of Bonaviti, Silvatico, Zabarella, Tomaſſini, Lazara, &c. at Padua were worth ſeeing; but they have been diſperſed, and nothing now remains of them. However, Morgani has a good collection of curioſities. But the moſt valuable in this city is that of the celebrated phyſician Antoni Valiſnieri, who dying on the 28th of January, 1730, in the five-and-twentieth year of his age, left behind him a ſon of the ſame name, the preſent owner of this curious collection. It conſiſts of ſeveral petrifactions, natural curioſities, Egyptian idols, Hetruſcan vaſes, and ancient marble buſts, among which one of Junius Brutus and two of Jupiter are much admired. Several animals and inſects, formerly kept in ſpirits of wine, are here preſerved without any liquor, in glaſs bells ſtopped with wax at the bottom, to ſecure them againſt the air. Cabinets of curioſities. Of Valiſnieri. Methods of preſerving ſeveral animals for a long time.

Among the pleaſure-gardens of Padua, that of d' Andola, a noble Venetian, is one of the beſt, being adorned with great numbers of ſtatues; but the Papafava gardens exceed it for orange-trees, cypreſs, and other ever-greens, which are diſpoſed into fine walks, labyrinths, and beautiful hedges. Of the latter, ſome are of box-tree, grown to the height of thirteen or fourteen feet. The garden of Andola. Of Papafava.

The name of Papafava is ſaid to be derived from Giacobino de Carraria, to whom the monks of a convent in Carraria, where he was educated, gave that nickname, becauſe he was extremely fond of beans. The etymology of the name of Papafava.

The air of Padua is accounted very healthy. Martin Ichtel, a German, father to the perſon who keeps the inn called il Rè d' Ingliterra, or the ſign of the king of England, died a few years ſince at the age of a hundred and fourteen. However, few cities have ſo many apothecaries as Padua, in proportion to the number of inhabitants: but it muſt be obſerved, that moſt of theſe venders of medicines are alſo confectioners. Great quantities of vipers are collected here; ſome of which are kept alive for various uſes, and others dried and made into powder, which is ſuppoſed to be of great efficacy in medicine.* They feed the fowls with vipers and meal Healthfulneſs of the air. Vipers. Fowls fed with them.

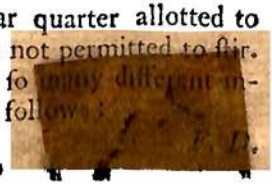
meal at Naples; where they are alſo adminiſtered to patients, as well as the broth made of theſe animals. The beſt way of feeding fowls is to cram them with a paſte made of viper-powder and barley-meal, and then to give them milk to drink. Of theſe fowls the Neapolitans make a jelly, and give it to conſumptive patients, and order them to continue drinking it for ſome weeks. This puts me in mind of Sir Kenelm Digby, an Engliſh virtuoſo, who uſed to feaſt his wife, who was a very beautiful lady, with capons fattened with vipers fleſh; but he did not long enjoy his pampered idol; for ſhe died very young. Vipers are not always equally good; for in ſome years their fleſh is more efficacious than in others. Thoſe caught in the neighbourhood of Rome are accounted the beſt; and on that account great quantities are ſent from thence to Venice, to be uſed as an ingredient in the Theriaca Andromachi, or Venice-treacle; though, at preſent, the Theriaca, made at Paris and other places, is as good as that of Venice. As all venomous creatures thrive beſt in a warm climate and dry ſoil, the vipers bred about Padua muſt conſequently be inferior in virtue and efficacy to thoſe of Rome.

The beſt vipers.

Storms. The territory of Padua is very ſubject to ſtorms, particularly thoſe which come from the ſea, which are extremely violent.

Public brothels. For the honour of the Muſes, and the edification of the ſtudents in the Univerſity, it ſeems the Donne libere, or Done del Mondo, as they are called, are publicly tolerated at Padua. Theſe ladies have their reſpective dwellings appointed them, where they live together ſix or eight in a claſs, and offer themſelves to the ſervice of the public. That ſo commendable an inſtitution may not be liable to any objection, it is the peculiar office of ſeveral phyſicians frequently and ſtrictly to examine theſe Donne, that no bad conſequences may happen to thoſe who converſe with theſe nymphs. Of theſe public temples of Venus, there are two in the city of Padua; and, what ſeems ſomething out of character, one joins to the Eremitical fathers convent, and the other to a nunnery of St. Blaze.

Jews place. The Jews have alſo their particular quarter allotted to them at Padua, out of which they are not permitted to ſtir. On the three gates leading thither are ſo many different inſcriptions: that on the ſouth-gate is as follows:



F. D.

Inſcription over a gate of the Jews quarter.

Ne populo cœleſtis Regni hæredi uſus cum exhærede eſſet fraudi, Judæi unum in locum hic redacti aſſiduo Marci Cornelii lectiſſimi Viri, Epiſcopi, Domûs Dei zelo atque ſtudio penè univerſorum Sanctiſſimo, Dominæ Urbis Senatu auctore, facto decreto civium, Virorum ampliſſimorum Franciſci Bernardi Prætoris, Marci Quirini Præfecti benigno auſpicio, eximiâ Danielis Campeſii, Sertorii Urſati Eq. Nicolai Campo San. Petri J. C. Curatorum operâ. Anno Chriſti M.DC. III. J. F. M.

'Leſt any detriment might accrue to the heirs of the 'kingdom of heaven from a commerce with thoſe who are 'diſinherited, the Jews were confined to this quarter by the 'indefatigable zeal of the moſt excellent biſhop, Marco 'Cornelio, for the houſe of God, and the unanimous de-'cree of the ſenate, &c. in the year 1603.'

PADUA, May, 1730.

LETTER LXXII.

Deſcription of the Country about ABANO, CATAJO, BATAGLIA, ARQUA, &c.

SIR,

NO traveller of taſte will think it loſt time to beſtow a day on an excurſion into the country that lies to the ſouth of Padua. The village Abano, in Latin, *Aponum*, lies about four Italian miles from Padua, and is much frequented in ſummer on account of the warm baths which are about half a mile from it.

The village Abano.

A houſe belonging to ſignior Cornelio, or Cornaro, in this village, is adorned with ſome good pictures, and two ancient monuments, one of which repreſents a woman ſitting, with this inſcription:

Ancient tombs.

ΥΠΟΜΝΗΜΑ ΑΙΛΙΑΣ ΦΙΛΗ
ΜΑΤΙΟΥ.

Greek inſcription.

'The monument of Ælia, the wife or daughter of Philematios.'

On the other are the repreſentations of a man and a boy, with theſe words under them:

Another.

ΓΛΑΥΚΟΣ ΓΛΑΥΚΟΥ
ΧΡΗΣΤΕ ΧΑΙΡΕ.

'My beloved Glaucus, the ſon of Glaucus, farewel!

Over an old picture of the poet Petrarch are theſe words in Italian:

Inſcription over Petrarch's picture.

Vecchio penſo, ardo, piango, e chi mi ſfage
Sempre m'e'inanzi per mia dolce p·na.

'Old as I am, I ſtill for Laura burn,
'And with fond tears bedew her ſacred urn;
'Her pleaſing form, ſtill preſent to my view,
'At once my former joys and grief renew.

Oppoſite to Petrarch hangs Laura's picture, with the following inſcription in the ſame language:

Over that of Laura.

Miriam coſtei quand' ella parla e rie
Che ſol ſe ſteſſa e null' altra ſomiglia.

'The beauteous Laura towers above her ſex;'
'And, while we gaze, the willing ſoul beguiles
'With tuneful accents, or bewitching ſmiles.'

An admirable ancient monument, which now ſtands on a pillar near the college at Padua, was found at Abano. The inſcription is as follows:

Ancient monument of Caia Atia.

C. ATTA C. F.
PRIMA SIBI
ET. Q. SICINIO. M. F.
VIRO SVO
V. F.
IN FRONTE
P. XX.
H. L. ET. M.
H. N. S.
DIS PENATIBVS.

i. e. *Caja Atia, Caji Filia, Prima ſibi, & Quinto Sicinio Marci Filio Viro ſuo vivens fecit. In fronte pedes XX. Hunc locum & monumentum Hæres non ſequitur. Diis Penatibus, Vid. Urſati Mon. Patav. fol.* 181.

The letters H. L. ET. M. H. N. S. may be read, *Hic locus & monumentum hæredem non ſequuntur*; and ſignify that no other perſon was to be buried in that place.

If Pliny by the Fontes Patavini means the baths of Abano, there is not one of them at preſent that does not emit a ſmell, which is quite contrary to what he obſerves of the Fontes Patavini *. In theſe baths are three ſorts of water, of very different qualities; ſome of the ſprings are impregnated with ſulphur, and have particular bathing-rooms, where, by means of ſteps, one may deſcend to any depth in the water. Others are boiling hot, and the water ſprings up in ſuch quantities as to drive a mill at the diſtance only of about twenty paces from the ſource. The wooden pipes through which the water is conveyed to theſe baths are often incruſted with a white lapideous ſubſtance, not eaſily ſeparated from the wood; and the exact impreſſions of the veins and knots of the wood on this concretion make it perfectly reſemble petrified wood. The warm baths of Abano.

A Sudatorium has alſo been built here, the effect of which is cauſed by the ſteam of the water. Some of the ſprings, which are tepid, are ſaid to be impregnated with lead: and others, from their reddiſh ſediment and other ſigns, appear to be ferrugineous. In thoſe where ſulphur predominates, the pipes contract a cruſt of whitiſh ſalt. Here is alſo a *bagno di fango*, or a muddy bath, where very obſtinate arthritic diſorders have been cured by means of the warm ſlime. Sudatorium. Minerals in the water. Slime bath.

* Plinius *Hiſt. Nat. lib.* xxxi. *c.* 6. *Nec decolor ſpecies æris argentive (ut multi exiſtimavere) medicaminum argumentum eſt, quando nihil eorum in Patavinis fontibus, ne odoris quidem differentia aliqua deprehenditur.* 'Nor does 'the diſcolouring of braſs or ſilver prove, as many have thought, any me-'dicinal virtues to be in them; no ſuch virtues being found in the waters 'of Padua, nor any difference in ſmell.' But thoſe of Abano are not the only baths in the territory of Padua. Suetonius, in his life of Tiberius, mentions the Fons Aponus; and Martial wrote an epigram in its praiſe; where, among other encomiums, he ſays of it:

'*Fons Antenoreæ vitam qui porrigis urbi.*

'O fountain, who beſtoweſt life and health on Antenor's city.'

Why Martial, in *lib.* vi. *Ep.* 42, ſtiles theſe baths *Fontes Aponi rudes puellis*, I own I cannot conceive.

The baths of Abano belonged to two perſons of the Moroſini family, and are at preſent let for a hundred Ducati d' Argento, or ſilver ducats, a year. A very accurate account of their virtues and properties was publiſhed at Padua by Gratiani, in the year 1701. It was intitled *Thermarum Patavinarum examen*, where he alſo treats of other baths in the neighbourhood of Padua.

In ſome places betwixt this and Catajo, a ſmoke or warm exhalation is ſeen to ariſe from the water and ſoil; ſo that, if it was requiſite, the number of hot baths might be eaſily increaſed.

Palace of Inganno.

On the left-hand of this road ſtands a fine palace called Inganno, *i. e.* Deceit.

Catajo.

Catajo lies five Italian miles from Abano. The former belongs to a gentleman of the family of Obrizzi, the moſt remarkable actions of which are painted in *freſco* in this palace by the celebrated Paolo Veroneſe, and explained by proper inſcriptions. On the entrance of this palace are the following ingenious lines, compoſed by Paul Julian Ungar:

Ingenious inſcription over the entrance of the palace.

Jupiter alme domum tutare, ſuperna Gigantes
Atria ſi capiant, hic tuus orbis erit.
Heic quoque ſiderei ſunt picta palatia cœli,
Adde notis animas, Numinis inſtar erunt.

'Great Jove protect this houſe. Should the giants once 'more ſtorm thy imperial dwelling, this may be thy reſi-'dence. Here alſo are painted the palaces of the ſtarry 'heaven. Give life to the figures, and they will become 'as ſubordinate deities to thee.'

Near a ſmall ſtair-caſe in the palace is the portrait of an old woman, with theſe lines over it:

Verſes over the picture of an old woman.

Gabrina giace quì, Vecchia laſciva,
Qual aal vago Zabrin portato in groppa;
Che benche ſorda, ſtralunata, e Zoppa,
Si traſtullò in amor, fin che fù viva.

'Here lies the laſcivious Gabrina, *&c.* who, though ſhe 'was deaf, old, lame, and blind, was ſtill amorous while 'ſhe had any life in her.'

The

The upper ſtory is finely furniſhed with paintings, among which hangs the portrait of the marchioneſs d' Obrizzi, in honour of whom a ſtatue was erected in the council-houſe at Padua for her chaſtity, as mentioned above. By her picture (and painters are ſeldom guilty of doing injuſtice to the ladies) ſhe appears to be no extraordinary beauty. This palace yields a beautiful proſpect, and has charming gardens, cool grotto's, a park, a theatre, a pavilion for balls, and every thing that conduces to pleaſure and magnificence. Portrait of the marchioneſs d' Obrizzi.

The village of Monſelice (in Latin, *Mons ſilicis*) lies not far from hence; and within an Italian mile from Catajo lies the little town of Bataglia, ſo called from the rapid conflux of two ſmall rivers in that place. Monſelice.

About three miles from Bataglia lies Arqua, or Arquato, famous for having been the reſidence and burial-place of Franceſco Petrarcha. This celebrated poet was born on the 20th day of July in the year 1304, at Arezzo, in the dutchy of Florence; and in his youth was forced to make his eſcape into the county of Avignon in France, where he lived chiefly at Vaucluſe (ſo called *quaſi Vallis clauſa*) near the ſource of the river Sorgue; a place he often mentions in his poems with great praiſe and affection. In the twenty-third year of his age, he happened one day to meet a young lady of about thirteen years of age without the gates of Avignon, with whoſe beauty he was immediately ſtruck; and became ſo paſſionately enamoured of her, that he not only entertained the tendereſt love for her during the courſe of one-and-twenty years, that is, as long as ſhe lived; but perſevered in his extraordinary paſſion ten years after her death, and even to the end of his days *. It does not appear that they were Arqua. Account of Petrarch. His amour.

* This appears from Petrarch's own words in one of his ſonnets:

Tenemi amor anni vent' uno ardendo
Lieto nel fuoco, e nel duol pien di ſpeme;
Poi che madonna, e il mio cor ſeco inſeme
Saltro al ciel, dieci altri anni piargendo.

Sonetto 313.

'For twice ten years, and more, my boſom glow'd
'With love's ſoft fires, and felt its pleaſing pangs.
'But ſince my Laura took her flight to heav'n,
'And thither carried every heart-felt joy,
'Ten years I've mourn'd her early fate, and oft
'Bedew'd her urn with unavailing tears.'

ever married*; nor is it known what could prevent these lovers from entering into the conjugal ſtate. It is true, Petrarch once had ſome eccleſiaſtical preferment; but this was towards the latter part of his life; ſo that, in the firſt years of his paſſion for Laura, he was under no reſtraint as to marriage on that account. Poſſibly the want of an eaſy fortune might check any thoughts of entering into a condition, which is generally attended with conſiderable charges; for it was but few years before his death that he went to Florence, to take poſſeſſion of the inheritance that his father had left him. The real name of Petrarch's miſtreſs was Lauretta, which in his poems he always has abbreviated into Laura. Her father was Henry Chabod, lord of Cabrieres. Petrarch fell paſſionately in love with Laura the moment he firſt ſaw her, which was on the ſixth day of April, 1327, about one of the clock in the afternoon, as he tells us in his 177th ſonnet, part I. I ſhould not have been ſo exact in mentioning this circumſtance, had not Petrarch, in the firſt chapter of the Triumph of Love, and in the 291ſt ſonnet, part II, obſerved, that his beloved Laura expired on the very ſame day of the year 1348, and in the ſame hour. Upon her death France became quite inſupportable to him; and, after roving ſome time from place to place, he at length fixed upon Arquato as his place of reſidence, where he died in the ſeventy-fourth year of his age. His monument is to be ſeen near the church, with the following ſhort inſcription:

Frigida Franciſci lapis hic tegit oſſa Petrarchæ.
Suſcipe, Virgo Parens, animam; Sate virgine parce,
Feſſaque jam terris cœli requieſcat in arce.
Moritur, Anno Dom. 1374. 18. Julii.

'Under this ſtone lie the poor cold remains of Franceſco Petrarcha. Holy virgin, receive his ſoul; and thou who waſt born of a virgin pardon his ſins, and grant that he may reſt in heaven after his weary pilgrimage on earth.'

* In the *Colloquio tertii diei, Petrarch* writes thus: *In amore meo nil unquam turpe, nil obſcœnum, nil denique præter magnitudinem culpabile. Adde modum, nihil pulchrius excogitari queat.* 'My love was ever free from the leaſt turpitude or obſcenity, and was culpable only in its exceſs. Had the ardour of my paſſion been leſs violent, nothing could be imagined more commendable and praiſe-worthy.'

Under-

Underneath are theſe words:

Viro inſigni Franc. Petrarchæ Laureato Franciſcolus de Broſano, Mediolanenſis, gener individuâ converſatione, amore, propinquitate, ſucceſſione, memoriâ.

'To the memory of that celebrated poet Franceſco Patrarcha; Franceſcolo de Broſano, of Milan, his ſon-in-law, who was inſeparably united to him by converſation, affinity, affection, &c. inſcribes theſe lines.

And farther underneath:

Jo. Bapt. Rota Patav. amore, benevolentiâ, obſervantiâque devinctiſſ. tanti celebr. Vatis virtutum admirator ad poſteros. H. M. B. M. P. C.

'Giovanni Battiſta Rota erected this monument as a 'mark of his ſincere affection to, and admiration of the 'excellent qualities of ſo great a poet, in order to perpetu-'ate the memory of their friendſhip to poſterity.'

Under a braſs buſt of Petrarch, placed over this monument, is the following inſcription:

Fr. Petrarchæ Paulus Valdezucus Poëmatum ejus admirator, ædium agrique poſſeſſor, hanc effigiem poſ. An. 1547. Idibus Sept. Manfredino Comite Vicario.

'This buſt of Petrarch was ſet up by Paolo Valdeſuci, 'an admirer of his poems, and the poſſeſſor of his houſe 'and eſtate, Sept. 13, 1547.'

On the north ſide of the church is to be ſeen the following inſcription on marble:

Danti Aligerio, Franciſco Petrarchæ, & Joanni Bocacio, Viris ingenio eloquentiâque clariſſimis, Italicæ linguæ parentibus; Ut quorum corpora mors & fortuna ſejunxerant, nomina ſaltem ſimul collecta permanerent, Joan. Brevius Canon. Cenetenſis, hujus Baſilicæ Rector, in ſui erga eos amoris obſervantiæque teſtimonium poſuit MDXXIIII.

'To

'To Dante Aligieri, Franceſco Petrarcha, and Giovanni Boccacio, perſons celebrated for their wit and eloquence, the parents of the Italian language; that thoſe, whoſe bodies death and other accidents have ſeparated, might at leaſt have their names perpetuated together on this marble, Giovanni Brevi, canon of Ceneda, and rector of this church, as a teſtimony of his regard and affection for thoſe illuſtrious perſons, erected this monument in the year 1524.'

Over a fountain at Arquato this diſtich is to be ſeen:

Inſcription on a fountain.

Fonti Numen ineſt, hoſpes venerare liquorem,
Unde bibens cecinit digna Petrarcha Deis.

'Revere this ſacred ſpring, whoſe limpid ſtream
'Inſpired Petrarch's heav'n-born muſe to ſing
'Such lays as e'en the gods might deign to hear.'

Other memorials of this poet in his houſe.

The houſe in which Petrarch lived ſtands on a hill, at ſome diſtance from Arquato; and over the door leading to the garden and vineyard is the following diſtich, put up by order of the perſon who ſucceeded Petrarch, as proprietor of the houſe:

Impunè hinc Cererem ſumas impunè Lyæum
Intactas habeat dum mea laurus opes.

'Traveller, thou mayeſt ſafely regale thyſelf with the 'gifts of Ceres and Bacchus; but let not thy raſh hand 'touch my laurels.'

The memory of the poet is preſerved in ſeveral of the apartments by allegorical paintings in *freſco:* copper-plates of theſe, and of ſome pieces of his furniture that ſtill remain in this houſe, are to be ſeen in Tomaſini's *Petrarcha redivivus.* Pignori has beſtowed the following epigram on on the poet's chair:

Hoſpes

Epigram on his chair.

Hoſpes ades, tenuemque procax ne deſpice Sellam
Terpſichore quâ vix aurea majus habet.
O quoties Vatum hac ſedit clariſſimus olim
Dum canit ad Thuſcam carmina culta lyram.
Cum rigidæ ad numeros motare cacumina quercus
Conſpectæ, & rabiem ponere juſſa fera eſt.
Phœbe Pater, quid ſellam axi ſuperaddere ceſſas?
Dignior haud currus inſtruet ulla tuos.

'Stranger, approach, behold this homely chair,
'Which e'en Terpſichore herſelf might chuſe,
'Where ſeated oft the bard divine attun'd
'His heav'nly numbers to the Tuſcan lyre;
'While knotted oaks were ſeen to wave their heads,
'As beating time to his harmonious lays,
'And admiration tam'd the ſavage beaſts.
'Apollo, to thy axis join this ſeat,
'For none will better ſuit thy radiant car.'

Petrarch's table is alſo celebrated by Johannes Rhodius a Dane:

His table.

Limpida ſervavi menſis cryſtalla Petrarchæ,
Simplicitas ævi, qui fuit, inde patet.

'This table held Petrarch's cryſtal vaſes, and remains 'here as a monument of the ſimplicity of that age.'

Petrarch's natural daughter.

That Petrarch had a daughter is evident from the inſcription on his monument, Franceſcolo de Broſſano of Milan being there ſtiled Gener, *i. e.* his daughter's huſband. It alſo appears by the inſcription on the tomb erected to her memory by her huſband in St. Francis's church at Treviſo, that her name was Franceſca.

Franciſcæ parienti peremptæ Franciſci Petrarchæ Laureati Filiæ, Franciſcolus de Broſano Mediolanenſis maritus P. Obiit anno M.CCC.LXXXIV.

'To Franceſca the daughter of Franceſco Petrarcha, the 'celebrated poet, who died in child-bed, this monument 'was erected by her huſband Franceſcolo de Broſſano of 'Milan. She died in the year 1384.

This

This daughter he is ſuppoſed to have had in his younger years at Milan. And Tomaſini, in his *Petrarcha redivivus*, ſays, that ſhe was, by the mother's ſide, of the family of the Becrarii. As it is unqueſtionable that this daughter of Petrarch was the fruit of ſtolen embraces, I cannot but wonder at Boccacio's confidence, when he ſays of Petrarch, *A juventute ſuâ cælibem vitam ducens adeo inepte Veneris ſpurcitias horret, ut noſcentibus illum ſanctiſſimum ſit exemplar honeſti*; 'That he 'led a ſingle life from his youth, and was ſo averſe to luſt 'and forbidden pleaſures, that all who knew him looked up-'on him as a ſhining example of chaſtity.' His daughter Franceſca left behind her a ſon, who died at Pavia, where formerly his grandfather Petrarch reſided for ſome time *.

Wickedneſs of Petrarch's brother.

Though I am not for making a ſaint of Franceſco Petrarcha, yet he ought to be diſtinguiſhed from his brother Gerardino, who is charged with having, in conſideration of a ſum of money, given up his own ſiſter to the brutal luſt of pope Benedict XII.

Laura's grave and epitaph.

As for the beautiful Laura, ſhe died in Petrarch's abſence, while he was on a viſit to the Scaligeri family at Verona. She lies in the Franciſcan † church at Avignon, with the following epitaph:

D. O. M.

Et memoriæ æternæ D. Lauræ cum pudicitiâ tum formâ fœminæ incomparabilis, quæ ita vixit, ut ejus memoria nullo ſeculo extingui poſſit.

Reſtituerunt veterum monumentorum peregrini indagatores D. Chriſtophorus de Allegre Eques Luſitanus, & D. Antonius de Prat. Prætor Pariſienſis, & Gabriel Simeonius Florentinus, εὐδοξιας χαριν *IV. Idus April.* 1558.

Sola manet virtus, cætera mortis erunt. 'Sacred

* This infant was honoured with the following elegant epitaph, which is inſerted here for the ſake of the learned reader;

Vix mundi novus hoſpes eram, vitæque volantis
Attigeram tenero limina dura pede:
Franciſcus genitor, genitrix Franciſca, ſecutus
Hos de fonte ſacro nomen idem tenui.
Infans formoſus, ſolamen dulce parentum
Hic dolor, hoc uno ſors mea læta minùs.
Cætera ſum felix & veræ gaudia vitæ
Nactus & æternæ, tam citò, tam facilè.
Sol bis, Luna quater flexum peragraverat orbem,
Obvia mors, fallor, obvia vita fuit.
Me Venetum terris dedit Urbs, rapuitque Papia;
Nec quæror, hic cœlo reſtituendus eram.

Vid. Jac. Salomonii Inſcriptiones agri Patavini, p. 580.

† Or rather the Cordeliers church, which is one of the Franciſcan orders.

'Sacred to God the greateſt and beſt of beings,
'And the eternal memory of Laura, a lady no leſs diſ-
'tinguiſhed for her chaſtity than her beauty; who lived in
'ſuch a manner, that her memory will never die, but is
'conſigned to immortality.
'Chriſtopher de Allegre, a knight of Portugal; Antony
'de Prat, chief magiſtrate of Paris; and Gabriel Simeoni
'of Florence, ſearching for ancient monuments, out of re-
'ſpect to Laura's memory, repaired this tomb, April 10, 1558.
'Virtue alone deſies the ſtroke of death.'

This tomb remained for many years in obſcurity, till it was at laſt diſcovered by Mauritius Scæva.

Francis I, king of France, paſſing through Avignon in his way to Marſeilles, ordered Laura's grave to be opened, and the coffin to be taken up; but nothing remained of that celebrated beauty but duſt and the bones. On the breaſt of the ſkeleton lay a ſmall leaden box, in which were ſome Italian verſes *, and a medal of lead, on one ſide of which was the image of a female, and on the reverſe theſe letters, M. L. M. I. which ſtands for Madonna Laura mortua jacet; *i. e.* 'My beloved Laura lies dead.'

Upon this, Francis I. erected a ſplendid monument to Laura's memory, with the following epitaph compoſed by himſelf:

* Theſe verſes were written on parchment by Petrarch's own hand, and are as follow:

Qui ripoſan quei caſte e felici oſſa
Di quell' alma gentile, e ſola in terra,
Aſpro e dor faſſo hor ben teco hai ſotterra,
E'l vero honor, la fama, e beltà ſcoſſa.
Morte hà del verde Laure ſuelta e moſſa
Freſca radice, e il premio di mia guerra
Di quattro luſtri e più s'ancor non erra
Mio penſier triſto, e'l chuide in poca foſſa.
Felice pianto in borgo d' Avignone,
Nacque e morì: e pui con ella giace
La penna, e'l ſtil, l'inchioſtro & la ragione
O delicati membri, ò viva face,
Ch'ancor mi cuoggi e ſtruggi, in ginocchione
Ciaſcun preghi il Signor t'accetti in pace.
O Sexo.
Mortal bellezza indarno ſi ſuſpira,
L'alma beata in ciel vivra in eterno.
Pianga el pute e il futur ſecul priva
D'una tal luce: & io de gli occhi e il tempo.

En

En petit lieu compris vous pouvez voir,
Ce, qui comprend beaucoup par renommée;
Plume, labeur, la langue & le devoir
Furent vaincus par l'aymant de l'aymée.
O gentill' Ame, etant tant eſtimée,
Qui te pourra louer, qu'en ſe taiſant?
Car la parole eſt tousjours reprimée,
Quand le ſujet ſurmonte le diſant.

'Within this narrow tomb confin'd you ſee
'Her, whoſe fair fame the world did over-ſpread;
'Her lover's voice, his pen, his muſe conſpir'd
'To praiſe her living and lament her dead.
'O gentle ſhade! who can record thy worth,
'Since words are wanting for ſo high a theme?
'The muſe in ſilence droops her doubtful wing;
'There need no words to eternize thy name *.

Country about Arquato.

In returning from Arquato to Padua, we paſſed through a very pleaſant country, interſperſed with many beautiful

* Giulio Camillo, after the example of the French monarch, compoſed the following Latin epitaph for Laura:

Laura ego, quæ fueram Thuſci olim vita Poetæ:
Laura ego, quam in vita Thuſcus alebat amor:
Heic ſine honore diu jacui non cognita, quamvis
Cognita carminibus culte Petrarcha tuis.
Nullus purpureis ſpargebat floribus urnam,
Nullus odoratis ſerta dabat calathis.
Nunc quoque Franciſci, ſed verſu & munere Regis
Noteſco, officiis conſpicienda piis.

Luigi Almanni likewiſe celebrated Laura in the following Italian verſes:

Quì giace il tronco di quel ſacro Lauro
Che del Toſco miglior fu dal oggetto,
Ch' ovunque ſcalda il Sol n'ando l'odore:
Hor dal Gallico Re del ciel theſauro
(Sendo in poco terren vile e negletto)
Et di marmi, e di ſtil receve honore,
E ſempre i rami haurà fioriti e freſchi
Sotto l'ombra immortal de duo Franceſchi.

The following Latin diſtich was alſo compoſed on Petrarch and Laura by Golnitz, a Dane:

Carmine laurum habui, LAVRÆ ſtudioſus amator:
Mors rapuit LAVRAM, carmina non potuit.
Vid. Golnitz Ulyſſ. Belg. Gall. p. 484.

ſeats

ſeats of perſons of diſtinction. The nobility of the diſtrict of Padua had formerly the criminal juriſdiction, as it is called, over their vaſſals. But, the Caſtellani of Salvazzano having ordered a woman's eyes to be put out for a theft ſhe had committed, the republic of Padua, under pretence that ſuch a power was liable to enormous abuſes, laid hold of that opportunity to take the entire adminiſtration of juſtice into their own hands. This happened in the year 1120; and the loſs of this privilege was confirmed by an edict in 1205, under penalty of death to ſuch delinquents as ſhould offer to re-aſſume it. After this the Paduans appointed Podeſta's in ſeveral places by whom to this day juſtice is, or ought to be, adminiſtered; it being the common boaſt of the Venetians, that, in two momentous points, their ſubjects are happier than the reſt of the world, *viz.* that they always find *Pane in piazza*; *i. e.* 'Bread in the market;' and *Giuſtitia in palazzo*, 'Juſtice in the courts.' But I would not adviſe any foreigner, if he can poſſibly avoid it, to put the ſecond article to the trial.

How the nobility loſt their criminal juriſdiction.

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